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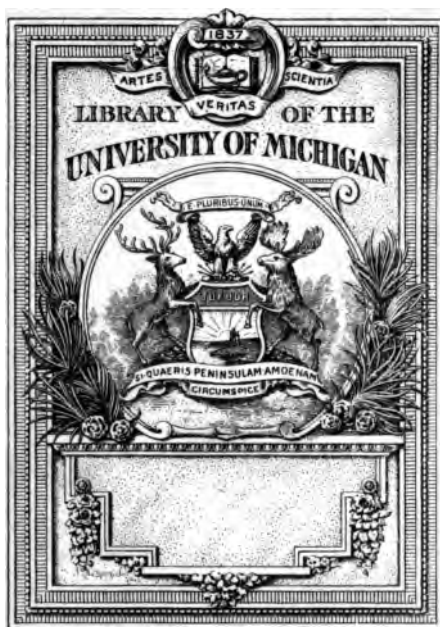
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WOOLSEY'S
GREEK TRAGEDIES.

VOL. I.

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A SELECTION
OF
GREEK TRAGEDIES,
WITH NOTES,
FOR THE USE OF COLLEGES, AND FOR
PRIVATE READING.

By T. D. WOOLSEY,

PROFESSOR OF GREEK IN YALE COLLEGE.

VOL. I. CONTAINING
THE ALCESTIS OF EURIPIDES,
AND
THE ANTIGONE OF SOPHOCLES.

BOSTON:
JAMES MUNROE AND COMPANY,
134, Washington Street.
1837.

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THE
A L C E S T I S
OF
EURIPIDES,

WITH
NOTES,
FOR
THE USE OF COLLEGES IN THE UNITED STATES.

By T. D. WOOLSEY,
PROFESSOR OF GREEK IN YALE COLLEGE.

SECOND EDITION.

BOSTON:
JAMES MUNROE AND CO.
1837.

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PREFACE.

THE *Alcestis* has a high rank both for style and subject among the plays of Euripides. Its style places it in the class with the *Medea*, *Hippolytus*, and *Heraclidæ*, which were probably older than the other extant pieces of their author. Of these four plays, Elmsley says, in his notes on the Argument of *Medea* (p. 69. ed. Oxf.), “Numeros habent severiores et puriores, a quorum ἀκριβείᾳ absunt cæteræ omnes, aliæ quidem propius, ut *Hecuba*, aliæ vero longius, ut *Orestes*.” And it is agreed, I believe, that in those tragedies of Euripides, which are undoubtedly his later ones, there may be discovered negligence of composition, want of simplicity, especially in choral parts, and a style very remote from the severity of Sophocles. But the simplicity of the *Alcestis* must, I think, strike even the careless reader; and the lyric parts have an elegant sweetness about them, which can hardly be paralleled by those of any other play.

The *subject* of this play presents us with an uncommon example of self-devotion and of conjugal love, and recalls to the mind those words of St. Paul, fitted to awaken hallowed thoughts in every breast, — “Peradventure for a good man some one would even dare to die.” “On the score of beautiful morality,” says A. W. von Schlegel, “there is none of the pieces of Euripides so deserving of praise as *Alcestis*. Her determination to die, and the farewell which she takes of her husband and children, are represented with the most

overpowering pathos." Others express similar opinions. Thus Racine, in the preface to his *Iphigénie*, speaks of the scene which opens at v. 244, as "*merveilleuse*." And George Buchanan has the following words in the preface to his metrical version of this play addressed to Margaret, sister of Henry the Second, king of France: "*Est orationis genere leni et æquabili, et, quod Euripidis proprium est, suavi: parricidii vero et veneficii et reliquorum, quibus aliæ tragœdiæ plenæ sunt, scelerum nulla prorsus hic mentio, nullum omnino vestigium. Contra vero, conjugalis amoris, pietatis, humanitatis, et aliorum officiorum adeo plena sunt omnia, ut non verear hanc fabulam comparare cum libris eorum philosophorum, qui ex professo virtutis præcepta tradiderunt; ac nescio an etiam præferre debeam.*" Milton alludes to this play of his favorite author in the opening lines of the sonnet on his deceased wife:

"Methought I saw my late espoused saint
Brought to me like Alcestis from the grave,
Whom Jove's great son to her glad husband gave,
Ransomed from death by force, though pale and faint."

The young student, however, is not to suppose that this piece is a perfect composition. In the Notes I have attempted to point out what seemed to me to be the chief defects of particular scenes:—here it may be well to observe that the selfishness of Admetus in permitting his wife to die in his stead, which is the ground-work of the plot, destroys our complacency in his character, and renders his grief for her suspicious and uninteresting. This is indeed an obvious and a very serious defect. But the character of Admetus will appear a little less selfish, if we bear in mind, that the arrangement, to have some one die for him, was made by Apollo; that, when consent was once given, the Fates were inexorable; and that his life was more important to his subjects than that of any one else. The poet himself,

if he could speak, would perhaps give a different answer. He would say that, like his great rival Sophocles, he did not look upon his plots in all their bearings upon character, and in their connexion with proprieties and probabilities off the stage; but that he regarded them as detached portions of human history, concerning which no one asked how they came to pass, but was willingly hurried along by their powerful current. Otherwise, he would say, even so well contrived a work as the *Œdipus Tyrannus* must be condemned as improbable. But, while we allow some weight to this defence, it is still singular, that he, who could reproach Admetus by the mouth of his father for his selfishness, should not have felt this defect in his plan, and have given a different turn to the play. Another fault is the obtuseness of Hercules in being so easily persuaded into the belief, that it was a stranger, and not Alcestis, for whom the family were mourning upon his arrival. The poet is determined, that he shall not understand the nature of the case, simple as it is, in order that by the strength of his mighty body he may more than make amends for the deviations from propriety caused by the dulness of his mind. The more *general* defects are those which appear in almost all the works of Euripides;—want of dignity and of regard to the ideal in character and situation, which his two great predecessors so much respected, a rhetorical and sophistical taste, a clumsily contrived prologue, and frigidity now and then amid passages of great feeling. Other defects, such as verbosity, want of connexion between the parts, irrelevance of the choral songs, are not found in this piece; and in these points it stands superior to almost all the plays of Euripides.

The *time* when the *Alcestis* was exhibited may be ascertained within a few years in the following way. In the *Acharnenses* of Aristophanes occurs a parody of vv. 367,

368 of the *Alcestis*, which may be found in the Notes. Now that comedy was acted in the third year of the 88th Olympiad, or in B. C. 425. (See Mr. Clinton's *Fasti* for that year.) And if there were any doubt respecting the parody, the *Knights*, acted the next year, contains a very obvious one, cited in the Note upon v. 182. The *Alcestis*, then, was composed before B. C. 425 : — the *Medea* and *Hippolytus* were acted B. C. 431, 428, respectively. Perhaps it deserves to be brought into combination with these dates, that on or before B. C. 431, several towns of Thessaly, among which was *Pheræ*, where the scene of this play is laid, sent troops of horse to their ancient confederate Athens. In that year a skirmish occurred, according to *Thucydides* (Lib. ii. 22,) between a band of *Bœotian* horsemen and one of *Athenian* assisted by their allies. The poet may have had a story of *Pheræ* suggested to him by the presence of the soldiers at Athens. This, to say the least, is not very improbable ; for *Euripides* often makes allusion to the political relations of Athens. But the subject had long before been brought upon the Athenian stage.

The *text* of the present edition has been chiefly printed after that contained in William Dindorf's "*Poetæ Scenici Græci*," which appeared at Leipzig and London in 1830. This text differs in about twenty instances from that contained in Lewis Dindorf's edition of *Euripides*, which was published at Leipzig in 1825, and exhibited, in the opinion of the learned Hermann, a better text than any previous edition. The text given by Matthiæ in his edition of *Euripides*, and that of Monk's *Alcestis*, have been consulted throughout, and in about twenty instances preferred.

The edition of this play prepared by James Henry Monk, then Professor of Greek at Cambridge, and since Bishop of Gloucester, first appeared in 1816. The learned editor made great improvements upon the text of Musgrave, but

in some instances followed perhaps too implicitly the canons of the ancient Atticists, or of modern criticism, against the weight of manuscript authority. Matthiæ's text had already appeared in 1813; but his critical notes on the *Alcestis*, containing the best collection of various readings to be met with, came out in 1823. Only then was it possible for critics to judge of the testimony of Manuscripts, and this judgment has been ably passed by the Dindorfs in their recent editions mentioned above.

The *notes* are more copious than they would have been, had the study of the tragic poets been more widely diffused hitherto, and been pursued under better auspices, in this country. I have aimed, not only to illustrate the idiom when rare, and the sense when doubtful, but also to notice from time to time the disposition of the plot, and the character of the piece; in order that the student may feel, that his taste and sensibility, as well as his power of interpreting, ought to be continually called into exercise. It was felt to be important that minute points of grammar and idiom, with which the advanced scholar is perfectly familiar, should be noticed, because few students in this country have access to the best books in this department of classical learning. Among the editors, Monk and Matthiæ have been of very material assistance to me, as the Notes will bear witness. Monk has faithfully availed himself of the labors of those who went before him, having extracted nearly all that is useful from the notes of Barnes, Musgrave, and others; and has brought to his work a knowledge of tragic style worthy of the successor of Porson. Matthiæ's notes are mostly critical; but now and then he touches a point of interpretation, or of idiom, with that excellently balanced judgment, and that knowledge of what others have done, which distinguishes his Grammar also above most aids to Greek study.

Since the first edition was prepared, I have seen the notes of Wüstemann, in his reprint of Monk's *Alcestis*, and those of Wakefield. The brief list of various readings which appeared in the first edition has been omitted, as being necessarily imperfect; and the student, who desires to ascertain the purity of the text, should consult the edition of Matthiæ. The notes have been subjected to a very thorough revision, and it is hoped are materially improved. The metres are somewhat more correctly given; but still need the indulgence of those who have surmounted the difficulties which wait upon this study. In conclusion, the Editor would express the hope, that his feeble attempt in the cause of Greek learning may not be without benefit to those for whom it was made.

Yale College, New Haven,
February 20, 1837.

ΕΥΡΕΠΙΔΟΥ ΔΔΚΗΣΤΙΣ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΠΟΛΛΩΝ.

ΘΑΝΑΤΟΣ.

ΧΟΡΟΣ ΠΡΕΣΒΥΤΩΝ ΦΕΡΑΙΩΝ.

ΘΕΡΑΠΙΑΝΑ.

ΑΛΚΗΣΤΙΣ.

ΘΕΡΑΠΩΝ.

ΑΔΜΗΤΟΣ.

ΕΤΜΗΛΟΣ.

ΗΡΑΚΛΗΣ.

ΦΕΡΗΣ.

Υ Π Ο Θ Ε Σ Ι Σ .

Ἀπόλλων ἡτήσατο παρὰ τῶν Μοιρῶν ὅπως ὁ Ἄδμητος τελευτᾶν μέλλων παράσχη τινὰ τὸν ὑπὲρ ἑαυτοῦ ἐκόντα τεθνη-
ξόμενον, ἵνα ἴσον τῷ προτέρῳ χρόνον ζήσῃ. καὶ δὴ Ἀλκηστis
ἡ γυνὴ τοῦ Ἀδμήτου ἐπέδωκεν ἑαυτὴν, οὐδετέρου τῶν γονέων
θελήσαντος ὑπὲρ τοῦ παιδὸς ἀποθανεῖν. μετ' οὐ πολὺ δὲ
ταύτης τῆς συμφορᾶς γενομένης Ἡρακλῆς παραγενόμενος καὶ
μαθὼν παρὰ τινος θεράποντος τὰ περὶ τὴν Ἀλκηστιν, ἐπο-
ρεύθη ἐπὶ τὸν τάφον, καὶ τὸν Θάνατον ἀποστῆναι ποιήσας
ἐσθῆτι καλύπτει τὴν γυναῖκα. τὸν δὲ Ἀδμητον ἡξίου λαβόντα
αὐτὴν τηρεῖν· εἰληφεῖναι γὰρ αὐτὴν πάλης ἄθλον ἔλεγε. μὴ
βουλομένου δὲ ἐκείνου, ἀποκαλύψας ἔδειξεν ἣν ἐπένθει.

Ἀλκηστis ἡ Πελίου θυγάτηρ ὑπομείναςα ὑπὲρ τοῦ ἰδίου ἀν-
δρὸς τελευτήσασα Ἡρακλέους ἐπιδημήσαντος ἐν τῇ Θετταλίᾳ
διασώζεται, βιασαμένου τούτους χθονίους θεοὺς καὶ ἀφελομένου
τὴν γυναῖκα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία. ἡ μὲν
σκηνὴ τοῦ δράματος ὑπόκειται ἐν Φεραῖς μὲν πόλει τῆς Θεττα-
λλας· ὁ δὲ χορὸς συνέστηκεν ἐκ τινων πρεσβυτῶν ἐντοπίων, οἱ
καὶ παραγίνονται συμπαθήσοντες ταῖς Ἀλκηστιδος συμφοραῖς.
προλογίζει δὲ Ἀπόλλων. τὸ δὲ δράμα ἐστὶ σατυρικώτερον, ὅτι
εἰς χαρὰν καὶ ἥδονην καταστρέφει. παρὰ τοῖς τραγικοῖς ἐκβάλλε-
ται ὡς ἀνόικεια τῆς τραγικῆς ποιήσεως ὁ τε Ὀρέστης καὶ ἡ
Ἀλκηστis, ὡς ἐκ συμφορᾶς μὲν ἀρχόμενα, εἰς εὐδαιμονίαν δὲ
καὶ χαρὰν καταλήξαντα. ἐστὶ δὲ μᾶλλον κωμωδίας ἐχόμενα.

ΑΛΚΗΣΤΙΣ.

ΑΠΟΛΛΩΝ.

ὦ δώματ' Ἀδμήτει', ἐν οἷς ἔτλην ἐγὼ
 θῆσσαν τράπεζαν αἰνέσαι, θεὸς περ ὦν.
 Ζεὺς γὰρ κατακτὰς παῖδα τὸν ἑμὸν αἷτιος
 Ἀσκληπιὸν, στέρνοισιν ἐμβαλὼν φλόγα,
 οὗ δὴ χολῶθεις τέκτονας δίου πυρὸς 5
 κτείνω Κύνκλωπας· καί με θητεύειν πατὴρ
 θνητῶ παρ' ἀνδρὶ τῶνδ' ἄποιν' ἠνάγκασεν.
 ἔλθων δὲ γαῖαν τήνδ' ἐβουφόρβουν ξένῳ,
 καὶ τόνδ' ἔσωζον οἶκον ἐς τόδ' ἡμέρας.
 ὅσιον γὰρ ἀνδρὸς ὅσιος ὦν ἐτύγχανον, 10
 παιδὸς Φέρητος, ὃν θανεῖν ἐρρύσάμην, αἰ
 Μοίρας δολώσας· ἤνεσαν δέ μοι θεαὶ
 Ἀδμητον Αἰδην τὸν παραντίκ' ἐκφυγεῖν,
 ἄλλον διαλλάξαντα τοῖς κάτω νεκρόν.
 πάντας δ' ἐλέγξας καὶ διεξελθὼν φίλους, 15
 πατέρα γεραιάν θ' ἢ σφ' ἔτικτε μητέρα,
 οὐχ εὖρε πλὴν γυναικὸς ἧτις ἤθελε
 θανεῖν πρὸ κείνου μηδ' ἔτ' εἰσορᾷ φάος·
 ἦ νῦν κατ' οἴκους ἐν χεροῖν βαστάζεται
 ψυχορῥαγοῦσα· τῇδε γάρ σφ' ἐν ἡμέρᾳ 20
 θανεῖν πέπρωται καὶ μεταστῆναι βίου.
 ἐγὼ δὲ, μὴ μίασμά μ' ἐν δόμοις κίχῃ,
 λείπω μελάρων τῶνδε φιλτάτην στέγην.

ἤδη δὲ τόνδε Θάνατον εἰσορῶ πέλας,
 ἱερῇ θανάοντιν, ὅς νιν εἰς Αἶδου δόμους
 μέλλει κατάρξιν· συμμέτρως δ' ἀφίκετο
 φρουρῶν τόδ' ἤμαρ, ᾧ θανεῖν αὐτὴν χρεῶν.

25

ΘΑΝΑΤΟΣ.

ἃ ἃ ἃ ἃ.

τί σὺ πρὸς μελάρθοις ; τί σὺ τῇδε πολεῖς,
 Φοῖβ' ; ἀδικεῖς αὖ τιμὰς ἐνέρων
 ἀφοριζόμενος καὶ καταπαύων.
 οὐκ ἤρκεσέ σοι μόρον Ἀδμήτου
 διακωλῦσαι, Μοίρας δολίῳ
 σφῆλαντι τέχνη ; νῦν δ' ἐπὶ τῇδ' αὖ
 χεῖρα τοξήρη φρουρεῖς ὀπλίσας,
 ἥ τόδ' ὑπέστη πόσιν ἐκλύσας·
 αὐτὴ προθανεῖν Πελίου παῖς.

30

35

ΑΠΟΛΛΩΝ.

θάρσει· δίκην τοι καὶ λόγους κεδνοὺς ἔχω.

ΘΑΝΑΤΟΣ.

τί δῆτα τόξων ἔργον, εἰ δίκην ἔχεις ;

ΑΠΟΛΛΩΝ.

σύνηθες αἰεὶ ταῦτα βαστάζειν ἔμοί.

40

ΘΑΝΑΤΟΣ.

καὶ τοῖσδέ γ' οἴκοις ἐκδίκως προσωφελεῖν.

ΑΠΟΛΛΩΝ.

φίλου γὰρ ἀνδρὸς συμφοραῖς βαρύνομαι.

ΘΑΝΑΤΟΣ.

καὶ νοσφιεῖς με τοῦδε δευτέρου νεκροῦ ;

ΑΠΟΛΛΩΝ.

ἀλλ' οὐδ' ἐκεῖνον πρὸς βίαν σ' ἀφειλόμην.

ΘΑΝΑΤΟΣ.

πῶς οὖν ὑπὲρ γῆς ἔστι κοῦ χθονὸς κάτω ;

45

ΑΠΟΛΛΩΝ.

δάμαρτ' ἀμείψας, ἦν σὺ νῦν ἦκεις μέτα.

ΘΑΝΑΤΟΣ.

καπόξομαί γε νερτέραν ὑπὸ χθόνα.

ΑΠΟΛΛΩΝ.

λαβὼν ἴθ'· οὐ γὰρ οἶδ' ἂν εἰ πείσαιμί σε.

ΘΑΝΑΤΟΣ.

κτείνειν ὃν ἂν χρῇ; τοῦτο γὰρ τετάγμεθα.

ΑΠΟΛΛΩΝ.

οὐκ, ἀλλὰ τοῖς μέλλουσι θάνατον ἐμβαλεῖν. 50

ΘΑΝΑΤΟΣ.

ἔχω λόγον δὴ καὶ προθυμίαν σέθεν,

ΑΠΟΛΛΩΝ.

ἔστ' οὖν ὅπως ἂν Ἀλκηστis ἐς γῆρας μόλοι;

ΘΑΝΑΤΟΣ.

οὐκ ἔστι· τιμαῖς καμὲ τέρπεσθαι δόκει.

ΑΠΟΛΛΩΝ.

οὗτοι πλέον γ' ἂν ἢ ^{οὐκ} μῖαν ^{ἀν} ψυχὴν λάβοις.

ΘΑΝΑΤΟΣ.

νέων φθινόντων μεῖζον ἄρνυμαι γέρας. 55

ΑΠΟΛΛΩΝ.

κἂν γραῦς ὄληται, πλουσίως ταφήσεται.

ΘΑΝΑΤΟΣ.

πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης.

ΑΠΟΛΛΩΝ.

πῶς εἶπας; ἀλλ' ἢ καὶ σοφὸς λέληθας ὦν;

ΘΑΝΑΤΟΣ.

ὠνοῖντ' ἂν οἷς πάρεστι γηραιοὺς θανεῖν.

ΑΠΟΛΛΩΝ.

οὐκ οὖν δοκεῖ σοι τήνδε μοι δοῦναι χάριν; 60

ΘΑΝΑΤΟΣ.

οὐ δῆτ'· ἐπίστασαι δὲ τοὺς ἐμὸν τρόπους.

ΑΠΟΛΛΩΝ.

ἐχθρούς γε θνητοῖς καὶ θεοῖς στυγνομένους.

ΘΑΝΑΤΟΣ.

οὐκ ἂν δύναιο πάντ' ἔχειν ἃ μὴ σε δεῖ.

ΑΠΟΛΛΩΝ.

ἦ μὲν σὺ παύσαι· καίπερ ὦμὸς ὦν ἄγαν·
 τοῖος Φέρητος εἷσι πρὸς δόμους ἀνῆρ,
 Εὐρυσθέως πέμπαντος ἱππειον μέτα
 ὄχημα Θρήκης ἐκ τόπων δυσχειμέρων,
 ὅς δὴ ξενωθείς τοῖσδ' ἐν Ἀδμήτῳ δόμοις
 βίᾳ γυναῖκα τήνδε σ' ἐξαιρήσεται·
 κοῦθ' ἢ παρ' ἡμῶν σοι γενήσεται χάρις
 δράσεις θ' ὁμοίως ταῦτ', ἀπεχθήσει δ' ἐμοί.

65

70

ΘΑΝΑΤΟΣ.

πόλλ' ἂν σὺ λέξας οὐδέν ἂν πλέον λάβοις·
 ἦ δ' οὖν γυνὴ κάτεισιν εἰς Αἶδου δόμους.
 στείχω δ' ἐπ' αὐτήν, ὥς κατάρξωμαι ξίφει·
 ἱρὸς γάρ οὗτος τῶν κατὰ χθονὸς θεῶν
 οὔτου τόδ' ἔγχος κρατὸς ἀγνίσῃ τρίχα.

75

ΗΜΙΧΟΡΙΟΝ.

τί ποθ' ἥσυχία πρόσθε μελάρων ;
 τί σεσίγηται δόμος Ἀδμήτῳ ;

ΗΜΙΧΟΡΙΟΝ.

ἄλλ' οὐδὲ φίλων τις πέλας οὐδεῖς,
 ὅστις ἂν εἴποι πότερον φθιμένην
 βασίλειαν χρὴ πενθεῖν, ἢ ζῶσ'
 ἔτι φῶς λεύσσει Πελίου παῖς
 Ἀλκηστis, ἐμοὶ πᾶσί τ' ἀρίστη
 δόξασα γυνή
 πόσιν εἰς αὐτῆς γεγενῆσθαι.

80

85

ΗΜΙΧΟΡΙΟΝ.

κλύει τις ἢ στεναγμὸν ἢ

χερῶν κτύπον κατὰ στέγας
 ἢ γόον ὥς πεπραγμένων ;
 σὺ μὲν οὐδέ τις ἀμφιπόλων
 στατίζεται ἀμφὶ πύλας.
 εἰ γὰρ μετακύνμος ἄτας,
 ὦ Παιῖν, φανείης.

90

ΗΜΙΧΟΡΙΟΝ.

οὐ τὰν φθιμένας γ' εἰσιώπων.

ΗΜΙΧΟΡΙΟΝ.

οὐ γὰρ δὴ φροῦδός γ' ἐξ οἴκων.

ΗΜΙΧΟΡΙΟΝ.

πόθεν ; οὐκ αὐχῶ. τί σε θαρσύνει ;

95

ΗΜΙΧΟΡΙΟΝ.

πῶς ἂν ἔρημον τάφον Ἀδμητος
 κεδνῆς ἂν ἔπραξε γυναικός ;

ΗΜΙΧΟΡΙΟΝ.

πυλῶν πάροιθε δ' οὐχ ὀρῶ

πηγαῖον ὥς νομίζεται

χέρνιβ' ἐπὶ φθιτῶν πύλαις,

100

χαίτα τ' οὐτίς ἐπὶ προθύροις

τομαῖος, ἃ δὴ νεκύων

πένθει πιτνεῖ, οὐδὲ νεολαία

δουπεῖ χεῖρ γυναικῶν.

ΗΜΙΧΟΡΙΟΝ.

καὶ μὴν τόδε κύριον ἡμαρ —

105

ΗΜΙΧΟΡΙΟΝ.

τί τόδ' αὐδᾶς ;

ΗΜΙΧΟΡΙΟΝ.

ὃ χρῆν σφε μολεῖν κατὰ γαίας.

ΗΜΙΧΟΡΙΟΝ.

ἔθιγες ψυχᾶς, ἔθιγες δὲ φρενῶν.

ΗΜΙΧΟΡΙΟΝ.

χρηὲ τῶν ἀγαθῶν διακναιομένων
 πενθεῖν ὅστις
 χρηστός ἀπ' ἀρχῆς νενόμισται.

110

ΧΟΡΟΣ.

ἀλλ' οὐδὲ ναυκληρίαν
 ἔσθ' ὅποι τις αἴας
 στείλας ἢ Λυκίας
 εἴτ' ἐπὶ τὰς ἀνύδρους
 Ἀμμωνίδας ἔδρας
 δυστάνου παραλύσαι
 ψυχάν· μόρος γὰρ ἀπότομος
 πλάθει· θεῶν δ' ἐπ' ἐσχάrais
 οὐκ ἔχω ἐπὶ τίνα
 μηλοθύταν πορευθῶ.
 μόνος δ' ἄν, εἰ φῶς τόδ' ἦν
 ὄμμασιν δεδορκῶς
 Φοίβου παῖς, προλιποῦσ'
 ἦλθεν ἔδρας σκοτίους
 Ἄϊδα τε πυλῶνας·
 δμαθέντας γὰρ ἀνίστη,
 πρὶν αὐτὸν εἴλε διόβολον
 πλᾶκτρον πυρὸς κεραυνίου.
 νῦν δὲ τίν' ἐτι βίου
 ἐλπίδα προσδέχωμαι;
 πάντα γὰρ ἤδη τετέλεσται
 βασιλεύσιν,
 πάντων δὲ θεῶν ἐπὶ βωμοῖς
 αἰμόρραντοι θυσίαι πλήρεις,
 οὐδ' ἔστι κακῶν ἄκος οὐδέν.

115

120

125

130

135

ἀλλ' ἥδ' ὀπαδῶν ἐκ δόμων τις ἔρχεται
 δακρυρροοῦσα· τίνα τύχην ἀκούσομαι ;
 πενθεῖν μὲν, εἴ τι δεσπότηαισι τυγχάνει,
 συγγνωστόν· εἰ δ' ἔτ' ἐστὶν ἔμψυχος γυνή, 140
 εἴτ' οὖν ὄλωλεν εἰδέναι βουλοίμεθ' ἄν,

ΘΕΡΑΠΙΑΙΝΑ.

καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι.

ΧΟΡΟΣ.

καὶ πῶς ἂν αὐτὸς κατθάνοι τε καὶ βλέποι ;

ΘΕΡΑΠΙΑΙΝΑ.

ἤδη προνωπῆς ἔστι καὶ ψυχορροάγει.

ΧΟΡΟΣ.

ὦ τλήμων, οἷας οἶος ὢν ἀμαρτάνεις.

ΘΕΡΑΠΙΑΙΝΑ.

οὐπω τόδ' οἶδε δεσπότης, πρὶν ἂν πάθῃ. 145

ΧΟΡΟΣ.

ἐλπίς μὲν οὐκέτ' ἐστὶ σῶσασθαι βίον ;

ΘΕΡΑΠΙΑΙΝΑ.

πεπρωμένη γὰρ ἡμέρα βιάζεται.

ΧΟΡΟΣ.

οὐκ οὖν ἐπ' αὐτῇ πράσσεται τὰ πρόσφορα ;

ΘΕΡΑΠΙΑΙΝΑ.

κόσμος γ' ἔτοιμος, ὃ σφε συνθάψει πόσις.

ΧΟΡΟΣ.

ἴστω νυν εὐκλεῆς γε κατθανομένη
 γυνή τ' ἀρίστη τῶν ὑφ' ἡλίῳ μακροῖ. 150

ΘΕΡΑΠΙΑΙΝΑ.

πῶς δ' οὐκ ἀρίστη ; τίς δ' ἐναντιώσεται ;

τί χροῖ γενέσθαι τὴν ὑπερβεβλημένην

γυναῖκα ; πῶς δ' ἂν μᾶλλον ἐνδείξαιτό τις

πόσιν προτιμῶσ' ἢ θέλουσ' ὑπερθανεῖν ; 155

καὶ ταῦτα μὲν δὴ πᾶς ἐπίσταται πόλις·

ἃ δ' ἐν δόμοις ἔδρασε θαυμάσει κλύων.
 ἐπεὶ γὰρ ἦσθεθ' ἡμέραν τὴν κυρίαν
 ἦκουσαν, ὕδασι ποταμίοις λευκὸν χροῖα
 ἐλούσατ', ἐκ δ' ἐλοῦσα κεδρίνων δόμων 160
 ἐσθῆτα κόσμον τ' εὐπρεπῶς ἡσκήσατο,
 καὶ σταῖσα πρόσθεν ἐστίας κατηύξατο.
 Δέσποιν', — ἐγὼ γὰρ ἔρχομαι κατὰ χθονός, —
 πανύστατόν σε προσπιτνοῦς' αἰτήσομαι,
 τέκν' ὀρφανεῦσαι τὰμὰ, καὶ τῷ μὲν φίλην 165
 σύζευξον ἄλοχον, τῇ δὲ γενναῖον πόσιν.
 μηδ' ὥσπερ αὐτῶν ἡ τεκοῦς' ἀπόλλυμαι
 θανεῖν ἄωρους παῖδας, ἀλλ' εὐδαίμονας
 ἐν γῇ πατρῷα τερπνὸν ἐκπλῆσαι βίον. —
 πάντας δὲ βωμούς οἱ κατ' Ἀδμήτου δόμους 170
 προσῆλθε κάξέστεψε καὶ προσηύξατο,
 πτόρθων ἀποσχίζουσα μυρσίνης φόβην,
 ἄκλανστος, ἀστένακτος, οὐδὲ τοῦπιόν
 κακὸν μεθίστη χρωτὸς εὐειδῇ φύσιν.
 καῖπειτα θάλαμον ἐσπεσοῦσα καὶ λέχος, 175
 ἐνταῦθα δὴ δάκρυσε καὶ λέγει τάδε,
 ὦ λέκτρον, ἔνθα παρθέναι' ἔλυσ' ἐγὼ
 κορεύματ' ἐκ τοῦδ' ἀνδρός, οὗ θνήσκω πέρι,
 χαῖρ'· οὐ γὰρ ἐχθαίρω σ'. ἀπώλεσας δέ με
 μόνην· προδοῦναι γάρ σ' ὀκνοῦσα καὶ πόσιν 180
 θνήσκω. σέ δ' ἄλλη τις γυνὴ κεκτήσεται,
 σῶφρων μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως. —
 κυνεῖ δὲ προσπιτνοῦσα, πᾶν δὲ δέμνιον
 ὀφθαλμοτέγκτω δέυεται πλημυρίδι.
 ἐπεὶ δὲ πολλῶν δακρύων εἶχεν κόρον, 185
 στείχει προνοπῆς ἐκπεσοῦσα δεμνίων,

καὶ πολλὰ θάλαμον ἐξιοῦσ' ἐπεστράφη,
 κᾶρῆιψεν αὐτὴν αὖθις ἐς κοίτην πάλιν.
 παῖδες δὲ πέπλων μητρὸς ἐξηρημένοι
 ἔκλαιον· ἡ δὲ λαμβάνουσ' ἐν ἀγκάλαις 190
 ἡσπάζετ' ἄλλοτ' ἄλλον, ὥς θανουμένη.
 πάντες δ' ἔκλαιον οἰκέται κατὰ στέγας
 δέσποιναν οἰκτείροντες. ἡ δὲ δεξιὰν
 προὔτειν' ἐκάστω, κοῦτις ἦν οὕτω κακὸς
 ὃν οὐ προσεῖπε καὶ προσεῖρήθη πάλιν. 195
 τοιαῦτ' ἐν οἴκοις ἐστὶν Ἀδμήτου κακά,
 καὶ κατθανών τ' ἂν ὦλετ', ἐκφυγὼν δ' ἔχει
 τοσοῦτον ἄλγος, οὐ ποτ' οὐ λελήσεται.

ΧΟΡΟΣ.

ἦ πον στενάζει τοισίδ' Ἀδμητος κακοῖς,
 ἐσθλῆς γυναικὸς εἰ στερηθῆναί σφε χρῆ· 200

ΘΕΡΑΠΙΑΝΑ.

κλαίει γ', ἀκοῖτιν ἐν χεροῖν φίλῃν ἔχων,
 καὶ μὴ προδοῦναι λίσσεται, τὰμήχανα
 ζητῶν· φθίνει γὰρ καὶ μαραίνεται νόσφ
 παρειμένη γε, χειρὸς ἄθλιον βάρος. *
 ὅμως δὲ καίπερ σμικρὸν ἐμπνέουσ' ἔτι 205
 βλέπαι πρὸς αὐγὰς βούλεται τὰς ἡλίου.
 [ὥς οὐ ποτ' αὖθις, ἀλλὰ νῦν πανύστατον
 ἀκτῖνα κύκλον θ' ἡλίου προσόψεται.]
 ἀλλ' εἴμι καὶ σὴν ἀγγελῶ παρουσίαν·
 οὐ γάρ τι πάντες εὖ φρονοῦσι κοιράνοισι, 210
 ὥστ' ἐν κακοῖσιν εὐμενεῖς παρεστάναι.
 σὺ δ' εἰ παλαιὸς δεσπότης ἐμοῖς φίλος.

ΗΜΙΧΟΡΙΟΝ.

ἰὼ Ζεῦ, τίς ἂν πᾶ πόρος κακῶν
 γένοιτο καὶ λύσις τύχας ἃ πάρεστι κοιράνοισι ;

ΗΜΙΧΟΡΙΟΝ.

ἔξεισί τις ; ἢ τέμω τρίχα, 214
καὶ μέλανα στολμὸν πέπλων ἀμφιβαλώμεθ' ἤδη ;

ΗΜΙΧΟΡΙΟΝ.

δῆλα μὲν, φίλοι, δῆλά γ' ἄλλ' ὅμως
θεοῖσιν εὐχώμεσθα · θεῶν δύναμις μεγίστα.

ΗΜΙΧΟΡΙΟΝ.

ὦναξ Παιᾶν, 220

ἔξευρε μηχανάν τιν' Ἀδμήτω κακῶν,
πόριζε δὴ πόριζε · καὶ πάρος γὰρ
τῷδ' ἐφεῦρες, καὶ νῦν
λυτήριος ἐκ θανάτου γενοῦ,
φόνιον τ' ἀπόπανσον Ἄιδαν. 225

ΗΜΙΧΟΡΙΟΝ.

παπαῖ, φεῦ, παπαῖ, φεῦ. ἰὼ ἰώ.
ὦ παῖ Φέρητος, οἷ' ἐπραξας δάμαρτος σᾶς στερεῖς.

ΗΜΙΧΟΡΙΟΝ.

ἄρ' ἄξια καὶ σφαγᾶς τάδε,
καὶ πλέον ἢ βρόχῳ δέρην οὐρανίῳ πελάσσαι ; 230

ΗΜΙΧΟΡΙΟΝ.

τὰν γὰρ οὐ φίλαν, ἀλλὰ φιλιόταν
γυναῖκα κατθανοῦσαν ἐν ἡματι τῷδ' ἐπόψει.

ΗΜΙΧΟΡΙΟΝ.

ἰδοὺ ἰδοὺ,
ἦδ' ἐκ δόμων δὴ καὶ πόσις πορεύεται.
βόασον ὦ, στέναξον ὦ Φεραία 235
χθῶν, τὰν ἀρίστην
γυναῖκα μαραινομένην νόσῳ
κατὰ γᾶς, χθόνιον παρ' Ἄιδαν.

ΧΟΡΟΣ.

οὐποτε φήσω γάμον εὐφραίνειν
πλέον ἢ λυπεῖν, τοῖς τε πάροιθεν

τεκμαιρόμενος καὶ τάσδε τύχας
 λεύσσω βασιλέως, ὅστις ἀρίστης
 ἀπλακῶν ἀλόχου τῆσδ' ἀβίωτον
 τὸν ἔπειτα χρόνον βιοτεύσει.

ΑΛΚΗΣΤΙΣ.

Ἄλιε καὶ φάος ἀμέρας,
 οὐράνιαί τε δῖναι νεφέλας δρομαίου,—

ΑΔΜΗΤΟΣ.

ὄρα σε ἀμὲ, δύο κακῶς πεπραγότας,
 οὐδὲν θεοὺς δράσαντας ἀνθ' ὅτου θανεῖ.

ΑΛΚΗΣΤΙΣ.

γαῖά τε καὶ μελάρων στέγαι
 νυμφίδιαι τε κοῖται πατρώας Ἰωλκοῦ.

ΑΔΜΗΤΟΣ.

ἔπαιρε σαντὴν, ᾧ τάλαινα, μὴ προδῶς ·
 λίσσου δὲ τοὺς κρατοῦντας οἰκτεῖραι θεοῦς.

ΑΛΚΗΣΤΙΣ.

ὄρω δίκωπον ὄρω σκάφος, νεκύνων δὲ πορθμεὺς
 ἔχων χέρ' ἐπὶ κοντῷ Χάρων μ' ἥδη καλεῖ · Τί
 μέλλεις ;

ἐπείγου · σὺ κατείργεις τάδε — τοῖα σπερχόμενος
 ταχύνει.

ΑΔΜΗΤΟΣ.

οἷμοι · πικράν γε τήνδε μοι ναυκληρίαν
 ἔλεξας. ᾧ δύσδαιμον, οἷα πάσχομεν.

ΑΛΚΗΣΤΙΣ.

ἄγει μ' ἄγει μέ τις, — οὐχ ὄρας ; — νεκύνων ἐς αὐτὰν
 ὑπ' ὀφρύσι κυαναναγέσι βλέπων πτερωτὸς Ἄιδας.
 τι ῥέξεις ; ἄφες. οἷαν ὁδὸν ἂ δειλαιοτάτα προβαίνω.

ΑΔΜΗΤΟΣ.

οἰκτρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστ' ἔμοι

καὶ παισὶν, οἷς δὴ πένθος ἐν κοινῷ τόδε.

265

ΑΛΚΗΣΤΙΣ.

μέθετε μέθετέ μ' ἥδη.

κλίνατ', οὐ σθένω ποσὶν ·

πλησίον Ἄιδας ·

σκοτία δ' ἐπ' ὅσσοισι νύξ ἐφέρειπει.

τέκνα τέκν', οὐκέτι

270

οὐκέτι δὴ μάτηρ σφῶν ἔστιν.

χαίροντες, ὧ τέκνα, τόδε φάος ὀρῶτον.

ΑΔΜΗΤΟΣ.

οἷμοι · τόδ' ἔπος λυπρὸν ἀκούω

καὶ παντὸς ἔμοι θανάτου μεῖζον.

μὴ πρὸς σε θεῶν τλῆς με προδοῦναι,

275

μὴ πρὸς παίδων, οὗς ὀρφανιεῖς,

ἄλλ' ἄνα τόλμα ·

σοῦ γὰρ φθιμένης οὐκέτ' ἂν εἶην ·

ἐν σοὶ δ' ἔσμεν καὶ ζῆν καὶ μῆ ·

σὴν γὰρ φιλίαν σεβόμεσθα.

279

ΑΛΚΗΣΤΙΣ.

Ἄδμηθ',— ὀρᾷς γὰρ τὰμὰ πράγμαθ' ὥς ἔχει,—

λέξαι θέλω σοι πρὶν θανεῖν ἃ βούλομαι.

ἐγὼ σε πρεσβεύουσα κἀντὶ τῆς ἐμῆς

ψυχῆς καταστήσασα φῶς τόδ' εἰσορᾶν,

θνήσκω, παρόν μοι μὴ θανεῖν ὑπὲρ σέθεν,

ἄλλ' ἄνδρα τε σχεῖν Θεσσαλῶν ὃν ἠθέλον,

285

καὶ δῶμα ναίειν ὄλβιον τυραννίδι,

οὐκ ἠθέλησα ζῆν ἀποσπασθεῖσά σου

ξὺν παισὶν ὀρφανοῖσιν · οὐδ' ἐφεισάμην,

ἦδης ἔχουσα δῶρ', ἐν οἷς ἐτερόπομην.

καίτοι σ' ὁ φύσας χῆ τεκοῦσα προὔδοσαν,

290

καλῶς μὲν αὐτοῖς κατθανεῖν ἦκον βίου,

καλῶς δὲ σῶσαι παῖδα κενύκλεῶς θανεῖν.
 μόνος γὰρ αὐτοῖς ἦσθα, κοῦτις ἑλπίς ἦν
 σοῦ κατθανόντος ἄλλα φιτύσειν τέκνα.
 ἀγῶ τ' ἂν ἔζην καὶ σὺ τὸν λοιπὸν χρόνον, 295
 κούκ ἂν μονωθεῖς σῆς δάμαρτος ἔστενες,
 καὶ παῖδας ὠρφάνευες. ἄλλα ταῦτα μὲν
 θεῶν τις ἐξέπραξεν ὥσθ' οὕτως ἔχειν.
 εἶεν· σὺ νῦν μοι τῶνδ' ἀπόμνησαι χάριν·
 αἰτήσομαι γάρ σ' ἀξίαν μὲν οὐποτε,— 300
 ψυχῆς γὰρ οὐδέν ἐστι τιμιώτερον—
 δίκαια δ', ὥς φήσεις σὺ· τούσδε γὰρ φιλεῖς
 οὐχ ἥσσον ἢ γὰρ παῖδας, εἴπερ εὖ φρονεῖς·
 τούτους ἀνάσχου δεσπότης ἐμῶν δόμων,
 καὶ μὴ πιγῆμης τοῖσδε μητρειὰν τέκνοις, 305
 ἥτις κακίων οὐσ' ἐμοῦ γυνὴ φθόνῳ
 τοῖς σοῖσι κάμοις παισὶ χεῖρα προσβαλεῖ.
 μὴ δῆτα δράσης ταῦτά γ', αἰτοῦμαί σ' ἐγώ.
 ἐχθρὰ γὰρ ἢ πιοῦσα μητρειὰ τέκνοις
 τοῖς πρόσθ', ἐχίδνης οὐδὲν ἡπιωτέρα. 310
 καὶ παῖς μὲν ἄρσην πατέρ' ἔχει πύργον μέγαν,
 [ὃν καὶ προσεῖπε καὶ προσεῖρῆθη πάλιν.]
 σὺ δ' ὦ τέκνον μοι πῶς κορευθήσει καλῶς;
 ποίας τυχοῦσα συζύγου τῷ σῷ πατρί;
 μή σοί τιν' αἰσχρὰν προσβαλοῦσα κληδόνα 315
 ἦβης ἐν ἀκμῇ σους διαφθείρῃ γάμους.
 οὐ γὰρ σε μήτηρ οὔτε νυμφεύσει ποτὲ
 οὔτ' ἐν τόκοισι σοῖσι θαρσυνεῖ, τέκνον,
 παροῦσ', ἵν' οὐδὲν μητρὸς εὐμενέστερον.
 δεῖ γὰρ θανεῖν με· καὶ τόδ' οὐκ ἐς αὔριον 320
 οὐδ' ἐς τρίτην μοι μηνὸς ἔρχεται κακόν,
 ἀλλ' αὐτίκ' ἐν τοῖς οὐκέτ' οὔσι λέξομαι.

χαίροντες εὐφραίνοιθε · καὶ σοὶ μὲν, πόσι,
 γυναιῶν ἀρίστην ἔστι κομπάσαι λαβεῖν,
 ὑμῖν δὲ, παῖδες, μητρὸς ἐκπεφυκέναι.

335

ΧΟΡΟΣ.

θάρσει· πρὸ τούτου γὰρ λέγειν οὐχ ἄξιμαί·
 δρᾷσει τάδ', ἥνπερ μὴ φρενῶν ἀμαρτάνη.

ΑΔΜΗΤΟΣ.

ἔσται τάδ' ἔσται, μὴ τρέσῃς· ἐπεὶ σ' ἐγὼ
 καὶ ζῶσαν εἶχον καὶ θανούσ' ἐμὴ γυνή
 μόνη κεκλήσει, κοῦτις ἀντὶ σοῦ ποτε
 τόνδ' ἄνδρα νύμφη Θεσσαλὶς προσφθέγγεται·

330

οὐκ ἔστιν οὕτως οὔτε πατρὸς εὐγενοῦς
 οὔτ' εἶδος ἄλλως ἐκπρεπεστάτη γυνή.
 ἅλῃς δὲ παίδων τῶνδ' ὄνησιν εὐχομαι
 θεοῖς γενέσθαι· σοῦ γὰρ οὐκ ἀνήμεθα.

335

οἶσά με πένθος οὐκ ἐτήσιον τὸ σὸν,
 ἀλλ' ἔς τ' ἂν αἰὼν οὐμὸς ἀντέχη, γύναι,
 στυγῶν μὲν ἣ μ' ἔτικτεν, ἐχθαίρων δ' ἐμὸν
 πατέρα· λόγῳ γὰρ ἦσαν οὐκ ἔργῳ φίλοι.

σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα

340

ψυχῆς ἔσωσας. ἄρά μοι στένειν πάρα
 τοιαῶσδ' ἀμαρτάνοντι συζύγου σέθεν;
 παύσω δὲ κώμους ξυμποτῶν θ' ὁμιλίαις
 στεφάνους τε μοῦσάν θ', ἣ κατεῖχ' ἐμοὺς δόμους.

οὐ γὰρ ποτ' οὔτ' ἂν βαρβίτου θίγοιμ' ἔτι
 οὔτ' ἂν φρέν' ἐξαίροιμι πρὸς Αἶδυν λακεῖν
 αὐλόν· σὺ γὰρ μου τέρψιν ἐξεΐλου βίου.

345

σοφῇ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν
 εἰκασθὲν ἐν λέκτροισιν ἐκταθήσεται,

ᾧ προσπεσοῦμαι καὶ περιπτύσσων χέρας

350

ὄνομα καλῶν σὸν τὴν φίλην ἐν ἀγκάλαις
 δόξω γυναῖκα καίπερ οὐκ ἔχων ἔχειν,
 ψυχρὰν μὲν, οἶμαι, τέρπιν, ἀλλ' ὅμως βάρος
 ψυχῆς ἀπαντλοίην ἄν· ἐν δ' ὀνειράσι
 φοιτῶσά μ' εὐφραίνοις ἄν. ἡδὺ γὰρ φίλος 355
 καὶν νυκτὶ λεύσσειν, ὄντιν' ἄν παρῇ χρόνον.
 εἰ δ' Ὀρφέως μοι γλῶσσα καὶ μέλος παρῇν,
 ὥστ' ἢ κόρην Δῆμητρος ἢ κείνης πόσιν
 ὕμνοισι κηλήσαντά σ' ἐξ Ἄιδου λαβεῖν,
 κατηῆλθον ἄν, καί μ' οὔθ' ὁ Πλούτωνος κύων 360
 οὔθ' οὐπὶ κώπη ψυχοπομπὸς ἄν Χάρων
 ἔσχον, πρὶν ἐς φῶς σὸν καταστῆσαι βίον.
 ἀλλ' οὖν ἐκείσε προσδόκα μ', ὅταν θάνω,
 καὶ δῶμ' ἐτοίμαζ', ὥς συνοικήσουσά μοι.
 ἐν ταῖσιν αὐταῖς γάρ μ' ἐπισκήψω κέδροις 365
 σοὶ τούσδε θεῖναι πλευρά τ' ἐκτεῖναι πέλας
 πλευροῖσι τοῖς σοῖς· μηδὲ γὰρ θανὼν ποτε
 σοῦ χωρὶς εἶην τῆς μόνης πιστῆς ἐμοί.

ΧΟΡΟΣ.

καὶ μὴν ἐγὼ σοι πένθος ὥς φίλος φίλῳ
 λυπρὸν συνοίσω τῇσδε· καὶ γὰρ ἀξία. 370

ΑΛΚΗΣΤΙΣ.

ὦ παῖδες, αὐτοὶ δὴ τάδ' εἰσηκούσατε
 πατρὸς λέγοντος μὴ γαμεῖν ἄλλην ποτὲ
 γυναῖκα· ἐφ' ὑμῖν, μηδ' ἀτιμάσειν ἐμέ.

ΑΔΜΗΤΟΣ.

καὶ νῦν γέ φημι, καὶ τελευτήσω τάδε.

ΑΛΚΗΣΤΙΣ.

ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου. 375

ΑΔΜΗΤΟΣ.

δέχομαι, φίλον γε δῶρον ἐκ φίλης χειρός.

ΑΛΚΗΣΤΙΣ.

σὺ νῦν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνοις.

ΑΔΜΗΤΟΣ.

πολλή γ' ἀνάγκη σοῦ γ' ἀπεστερημένοις.

ΑΛΚΗΣΤΙΣ.

ὦ τέκν', ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.

ΑΔΜΗΤΟΣ.

οἴμοι, τί δράσω δῆτα σοῦ μονούμενος ;

380

ΑΛΚΗΣΤΙΣ.

χρόνος μαλάξει σ' · οὐδέν ἐσθ' ὁ καταθανών.

ΑΔΜΗΤΟΣ.

ἄγου με σὺν σοι πρὸς θεῶν ἄγου κάτω.

ΑΛΚΗΣΤΙΣ.

ἄρκοῦμεν ἡμεῖς οἱ προθνήσκοντες σέθεν.

ΑΔΜΗΤΟΣ.

ὦ δαῖμον, οἷας συζύγου μ' ἀποστερεῖς.

ΑΛΚΗΣΤΙΣ.

καὶ μὴν σκοτεινὸν ὄμμα μου βαρύνεται.

385

ΑΔΜΗΤΟΣ.

ἀπωλόμην ἄρ', εἴ με δὴ λείψεις, γύναι.

ΑΛΚΗΣΤΙΣ.

ὥς οὐκέτ' οὔσαν οὐδὲν ἂν λέγοις ἐμέ.

ΑΔΜΗΤΟΣ.

ὄρθου πρόσωπον, μὴ λίπης παῖδας σέθεν.

ΑΛΚΗΣΤΙΣ.

οὐ δῆθ' ἐκοῦσά γ', ἀλλὰ χαίρειτ', ὦ τέκνα.

ΑΔΜΗΤΟΣ.

βλέπον πρὸς αὐτοὺς βλέπον.

390

ΑΛΚΗΣΤΙΣ.

οὐδέν εἰμ' ἔτι.

ΑΔΜΗΤΟΣ.

τί δράς ; προλείπεις ;

ΑΛΚΗΣΤΙΣ.

χαῖρ'.

ΑΔΜΗΤΟΣ.

ἀπωλόμην τάλας.

ΧΟΡΟΣ.

βέβηκεν, οὐκέτ' ἔστιν Ἀδμήτιον γυνή.

ΕΤΜΗΛΟΣ.

ἰὼ μοι τύχας. μαῖα δὴ κάτω

βέβακεν, οὐκέτ' ἔστιν, ὦ

πάτερ, ὕψ' ἀλίου.

395

προλιποῦσα δ' ἄμὸν βίον

ὠρφάνισεν τλάμων.

ἴδε γὰρ ἴδε βλέφαρον

καὶ παρατόνους χέρας.

ὑπάκουσον, ἄκουσον, ὦ μᾶτερ, ἀντιάζω σ'.

400

ἐγὼ σ' ἐγὼ, μᾶτερ,

* * καλοῦμαι ὁ

σὸς ποτὶ σοῖσι πιτνῶν στόμασιν νεοσσός.

ΑΔΜΗΤΟΣ.

τήν γ' οὐ κλύουσας οὐδ' ὀρῶσαν· ὦστ' ἐγὼ

καὶ σφῶ βαρεῖα συμφορᾷ πεπλήγμεθα.

405

ΕΤΜΗΛΟΣ.

νέος ἐγὼ, πάτερ, λείπομαι φίλας

μονόστολός τε ματρός· ὦ

σχέτλια δὴ παθῶν

ἐγὼ ἔργα * σύ τε,

σύγκασι μοὶ κούρα,

410

* * συνέτιλας·

* * ὦ πάτερ,

ἀνόνατ' ἀνόνατ' ἐνύμφευσας, οὐδὲ γήρως

ἔβας τέλος σὺν τᾷδ'.

ἔφθιτο γὰρ πάρος,

οἰχομένας δὲ σοῦ, μᾶτερ, ὄλωλεν οἶκος.

415

ΧΟΡΟΣ.

Ἄδμητ', ἀνάγκη τάσδε συμφορὰς φέρειν·
οὐ γάρ τι πρῶτος οὐδὲ λοίσθιος βροτῶν
γυναικὸς ἐσθλῆς ἤμπλακες· γίγνωσκε δὲ
ὥς πᾶσιν ἡμῖν καίθανεῖν ὀφείλεται.

ΑΔΜΗΤΟΣ.

ἐπίσταμαί τε κοῦκ ἄφνω κακὸν τόδε
προσέπιτατ'· εἰδὼς δ' αὖτ' ἐτειρόμην πάλαι.
ἀλλ', — ἐκφορὰν γὰρ τοῦδε θήσομαι νεκροῦ, —
πάρεστε καὶ μένοντες ἀντηχήσατε
παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ.

420

πᾶσιν δὲ Θεσσαλοῖσιν ὧν ἐγὼ κρατῶ
πένθος γυναικὸς τῆσδε κοινοῦσθαι λέγω
κουρᾶ ξυρήκει καὶ μελαμπέπλω στολῇ·
τέθριππά θ' οἳ ζεύγνυσθε καὶ μονάμπυκας
πώλους, σιδήρω τέμνεται αὐχένων φόβην.
αὐλῶν δὲ μὴ κατ' ἄστυ, μὴ λύρας κτύπος
ἔστω σελήνας δῶδεκ' ἐκπληρουμένας·
οὐ γάρ τιν' ἄλλον φίλτερον θάψω νεκρὸν
τοῦδ' οὐδ' ἀμείνον' εἰς ἔμ'· ἀξία δέ μοι
τιμᾶν, ἐπεὶ τέθνηκεν ἀντ' ἐμοῦ μόνη.

425

430

ΧΟΡΟΣ.

ὦ Πελίου θύγατερ,
χαίρουσά μοι εἶν' Αἶδα δόμοισιν
τὸν ἀνάλιον οἶκον οἰκετεύοις.
ἴστω δ' Αἶδης ὁ μελαγχαίτας θεὸς, ὅς τ' ἐπὶ
κῶπα

435

πηθαλίῳ τε γέρον
νεκροπομπὸς ἵζει,

440

435 — 444. = 445 — 454.

πολὺ δὴ πολὺ δὴ γυναῖκ' ἀρίσταν
 λίμναν Ἀχεροντίαν πορεύσας ἐλάτῃ δικώπῳ.
 πολλά σε μουσοπόλοι 445
 μέλψουσι καθ' ἐπτάτονόν τ' ὀρεῖαν
 χέλυν ἔν τ' ἀλύροις κλέοντες ὕμνοις,
 Σπάρτῃ κύκλος ἀνίκα Καρνείου περηνίσσεται ὄρα
 μηνὸς ἀειρομένας 450
 παννύχου σελάνας,
 λιπαραῖσί τ' ἐν ὀλβίαις Ἀθάναις.
 τοίαν ἔλιπες θανούσα μολπὰν μελέων ἀοιδῶν.
 εἴθ' ἐπ' ἐμοὶ μὲν εἴη, 455
 δυναίμαν δέ σε πέμπει
 φάος ἐξ Αἴδα τεράμνων
 Κωκυτοῦ τε ῥεέθρων
 ποταμίας νεριτέρῃ τε κώπῃ.
 σὺ γάρ, ὦ μόνα, ὦ φίλα γυναικῶν, 460
 σὺ τὸν αὐτᾶς
 ἔτλας πόσιν ἀντὶ σᾶς ἀμειψαί
 ψυχᾶς ἐξ Αἴδα. κούφα σοι
 χθὼν ἐπάνωθε πέσοι, γύναι. εἰ δέ τι
 καινὸν ἔλοιτο πόσις λέχος, ἢ μάλ' ἐμοὶ τ' ἂν εἴη
 στυγῆθεις τέκνοις τε τοῖς σοῖς. 465
 ματέρος οὐ θελούσας
 πρὸ παιδὸς χθονὶ κρύψαι
 δέμας, οὐδὲ πατρὸς γεραιοῦ,
 * * *
 ὃν ἔτεκον δ', οὐκ ἔτλαν ῥύεσθαι
 σχετλίῳ, πολιάν ἔχοντε χαίταν. 470
 σὺ δ' ἐν ἧβᾳ
 νέᾳ προθανοῦσα φωτὸς οἴχει.
 455 — 465. = 466 — 475.

τοιαύτας εἶη μοι κῦρσαι
 συνδνάδος φιλίας ἀλόχου· τὸ γὰρ
 ἐν βιότῳ σπάνιον μέρος· ἧ γὰρ ἐμοί γ' ἄλυπος
 δι' αἰῶνος ἂν ξυνεῖη. 475

ΗΡΑΚΛΗΣ.

ξένοι, Φεραίας τῆσδε κωμῆται χθονός,
 Ἄδμητον ἐν δόμοισιν ἄρα κιγχάνω;

ΧΟΡΟΣ.

ἔστ' ἐν δόμοισι παῖς Φέρητος, Ἡράκλεις.
 ἀλλ' εἰπέ χρεία τίς σε Θεσσαλῶν χθόνα
 πέμπει, Φεραίων ἄστν προσβῆναι τόδε. 480

ΗΡΑΚΛΗΣ.

Τιρυνθίῳ πράσσω τιν' Εὐρυσθεῖ πόνον.

ΧΟΡΟΣ.

καὶ ποῖ πορεύει; τῷ ξυνέξενξαι πλάνῳ;

ΗΡΑΚΛΗΣ.

Θρηκὸς τέτρωρον ἄρμα Διομήδους μέτα.

ΧΟΡΟΣ.

πῶς οὖν δυνήσει; μῶν ἄπειρος εἴ ξένου;

ΗΡΑΚΛΗΣ.

ἄπειρος· οὐπω Βιστόνων ἦλθον χθόνα. 485

ΧΟΡΟΣ.

οὐκ ἔστιν ἱππων δεσπόσαι σ' ἄνευ μάχης.

ΗΡΑΚΛΗΣ.

ἀλλ' οὐδ' ἀπειπεῖν τοῖς πόνοις οἷόν τέ μοι.

ΧΟΡΟΣ.

κτανὼν ἄρ' ἥξεις ἢ θανὼν αὐτοῦ μενεῖς.

ΗΡΑΚΛΗΣ.

οὐ τόνδ' ἀγῶνα πρῶτον ἂν δράμοιμ' ἐγώ.

ΧΟΡΟΣ.

τί δ' ἂν κρατήσας δεσπότην πλέον λάβοις; 490

ΗΡΑΚΛΗΣ.

πάλους ἀπάξω κοιράνω Τυρινθίῳ.

ΧΟΡΟΣ.

οὐκ εὐμαρὲς χαλινὸν ἐμβαλεῖν γνάθοις.

ΗΡΑΚΛΗΣ.

εἰ μὴ γε πῦρ πνέουσι μυκτῆρων ἄπο.

ΧΟΡΟΣ.

ἀλλ' ἄνδρας ἀρταμοῦσι λαιψηραῖς γνάθοις.

ΗΡΑΚΛΗΣ.

θηρῶν ὀρεῖων χόρτον, οὐχ ἵππων, λέγεις.

495

ΧΟΡΟΣ.

φάτνας ἴδοις ἂν αἵμασιν πεφυρμένας.

ΗΡΑΚΛΗΣ.

τίνος δ' ὁ θρέψας παῖς πατρός κομπάζεται;

ΧΟΡΟΣ.

Ἦ Ἀρεος, ζαχρύσου Θρηκίας πέλτης ἄναξ.

ΗΡΑΚΛΗΣ.

καὶ τόνδε τοῦμοῦ δαίμονος πόνον λέγεις,—

σκληρὸς γὰρ αἰεὶ καὶ πρὸς αἵπος ἔρχεται,—

500

εἰ χρὴ με παισὶν οἷς Ἦρης ἐγείνατο

μάχην ξυνάγει, πρῶτα μὲν Ἀνκάονι,

αὐθις δὲ Κύνκῳ, τόνδε δ' ἔρχομαι τρίτον

ἄγῶνα πάλοις δεσπότη τε συμβαλῶν.

ἀλλ' οὐτις ἔστιν ὃς τὸν Ἀλκμήνης γόνον

505

τρέσαντα χεῖρα πολεμίων ποτ' ὄψεται.

ΧΟΡΟΣ.

καὶ μὴν ὃδ' αὐτὸς τῇσδε κοίρανος χθονὸς

Ἦ Ἀδμητος ἔξω δωμάτων πορεύεται.

ΑΔΜΗΤΟΣ.

χαῖρ', ὦ Διὸς παῖ Περσέως ἀφ' αἵματος.

ΗΡΑΚΛΗΣ.

Ἦ Ἀδμητε, καὶ σὺ χαῖρε, Θεσσαλῶν ἄναξ.

510

ΑΔΜΗΤΟΣ.

Θέλοιμ' ἄν· εὖνουν δ' ὄντα σ' ἐξεπίσταμαι.

ΗΡΑΚΛΗΣ.

τί χροῖμα κουρά τῇδε πενθίμῳ πρόπεις ;

ΑΔΜΗΤΟΣ.

θάπτειν τιν' ἐν τῇδ' ἡμέρῳ μέλλω νεκρόν.

ΗΡΑΚΛΗΣ.

ἅπ' οὖν τέκνων σῶν πημονὴν εἶργοι θεός.

ΑΔΜΗΤΟΣ.

ζῶσιν κατ' οἴκους παῖδες οὓς ἔφυσ' ἐγώ.

515

ΗΡΑΚΛΗΣ.

πατὴρ γε μὴν ὠραῖος, εἵπερ οἴχεται.

ΑΔΜΗΤΟΣ.

κακέϊνος ἔστι χῆ τεκοῦσα μ', Ἡράκλεις.

ΗΡΑΚΛΗΣ.

οὐ μὴν γυνή γ' ὄλωλεν Ἀλκηστis σέθεν ;

ΑΔΜΗΤΟΣ.

διπλοῦς ἐπ' αὐτῇ μῦθος ἔστι μοι λέγειν.

ΗΡΑΚΛΗΣ.

πότερα θανούσης εἶπας ἢ ζώσης ἔτι ;

520

ΑΔΜΗΤΟΣ.

ἔστιν τε κούκέτ' ἔστιν, ἀλγύνει δέ με.

ΗΡΑΚΛΗΣ.

οὐδέν τι μάλλον οἶδ'· ἄσσημα γὰρ λέγεις.

ΑΔΜΗΤΟΣ.

οὐκ οἶσθα μοίρας ἧς τυχεῖν αὐτὴν χρεών ;

ΗΡΑΚΛΗΣ.

οἶδ' ἀντὶ σοῦ γε κατθανεῖν ὑφειμένην.

ΑΔΜΗΤΟΣ.

πῶς οὖν ἔτ' ἔστιν, εἵπερ ἦνεσεν τάδε ;

525

ΗΡΑΚΛΗΣ.

ᾧ, μὴ πρόκλαι' ἄκουτιν, ἐς τόδ' ἀναβαλοῦ.

ΑΔΜΗΤΟΣ.

τέθνηχ' ὁ μέλλων, κούκέτ' ἔσθ' ὁ κατθανών.

ΗΡΑΚΛΗΣ.

χωρὶς τότ' εἶναι καὶ τὸ μὴ νομίζεται.

ΑΔΜΗΤΟΣ.

σὺ τῇδε κρίνεις, Ἡράκλεις, κείνη δ' ἐγώ.

ΗΡΑΚΛΗΣ.

τί δῆτα κλαίεις; τίς φίλων ὁ κατθανών;

530

ΑΔΜΗΤΟΣ.

γυνή· γυναικὸς ἀρτίως μεμνήμεθα.

ΗΡΑΚΛΗΣ.

ὀθνεῖος, ἦ σοὶ συγγενῆς γεγῶσά τις;

ΑΔΜΗΤΟΣ.

ὀθνεῖος, ἄλλως δ' ἦν ἀναγκαία δόμοις.

ΗΡΑΚΛΗΣ.

πῶς οὖν ἐν οἴκοις σοῖσιν ὤλεσεν βίον;

ΑΔΜΗΤΟΣ.

πατρὸς θανόντος ἐνθάδ' ὥρφανεύετο.

535

ΗΡΑΚΛΗΣ.

φεῦ.

εἴθ' εὐρομέν σ', Ἄδμητε, μὴ λυπούμενον.

ΑΔΜΗΤΟΣ.

ὥς δὴ τί δράσων τόνδ' ὑποῤῃάπτεις λόγον;

ΗΡΑΚΛΗΣ.

ξένων πρὸς ἄλλην ἐστίαν πορεύσομαι.

ΑΔΜΗΤΟΣ.

οὐκ ἔστιν, ὦναξ· μὴ τοσόνδ' ἔλθοι κακόν.

ΗΡΑΚΛΗΣ.

λυπούμενοις ὀχληρὸς, εἰ μόλοι, ξένος.

540

ΑΔΜΗΤΟΣ.

τεθναῖσιν οἱ θανόντες· ἀλλ' ἴθ' ἔς δόμους.

ΗΡΑΚΛΗΣ.

αἰσχρὸν παρὰ κλαίουσι θοιναῖσθαι φίλοις.

ΑΔΜΗΤΟΣ.

χωρὶς ξενῶνές εἰσιν οἳ σ' ἐσάξομεν.

ΗΡΑΚΛΗΣ.

μέθες με, καί σοι μυρίαν ἔξω χάριν.

ΑΔΜΗΤΟΣ.

οὐκ ἔστιν ἄλλου σ' ἀνδρὸς ἐστίαν μολεῖν. 545

ἥγοῦ σὺ, τῶνδε δωμάτων ἐξωπίους

ξενῶνας οἷξας, τοῖς τ' ἐφειστώσιν φράσον

σίτων παρεῖναι πλῆθος· ἐν δὲ κλήσατε

θύρας μεσαύλους· οὐ πρόπει θοινωμένους

κλύειν στεναγμῶν οὐδὲ λυπεῖσθαι ξένους. 550

ΧΟΡΟΣ.

τί δρᾷς; τοσαύτης ξυμφορᾶς προκειμένης,

Αδμητε, τολμᾷς ξενοδοχεῖν; τί μῶρος εἶ;

ΑΔΜΗΤΟΣ.

ἀλλ' εἰ δόμων σφε καὶ πόλεως ἀπήλασα

ξένον μολόντα, μᾶλλον ἂν μ' ἐπῆνεσας;

οὐ δῆτ', ἐπεὶ μοι ξυμφορὰ μὲν οὐδὲν ἂν 555

μείων ἐγίγνεται, ἀξενώτερος δ' ἐγώ.

καὶ πρὸς κακοῖσιν ἄλλο τοῦτ' ἂν ἦν κακόν,

δόμους καλεῖσθαι τοὺς ἐμοὺς ἐχθροξένους.

αὐτὸς δ' ἀρίστον τοῦδε τυγχάνω ξένου,

ὅταν περ Ἄργους διψίαν ἔλθω χθόνα. 560

ΧΟΡΟΣ.

πῶς οὖν ἔκρυπτες τὸν παρόντα δαίμονα,

φίλου μολόντος ἀνδρὸς, ὥς αὐτὸς λέγεις;

ΑΔΜΗΤΟΣ.

οὐκ ἂν ποτ' ἠθέλησεν εἰσελθεῖν δόμους,

εἰ τῶν ἐμῶν τι πημάτων ἐγνώρισε.

καὶ τῷ μὲν, οἶμαι, δρῶν τάδ' οὐ φρονεῖν δοκῶ, 565

οὐδ' αἰνέσει με· τὰμὰ δ' οὐκ ἐπίσταται

μέλαθρ' ἀπωθεῖν οὐδ' ἀτιμάζειν ξένους.

ΧΟΡΟΣ.

ὦ πολύξεινος καὶ ἐλεύθερος ἀνδρὸς αἰεὶ ποτ' οἶκος,
σέ τοι καὶ ὁ Πύθιος εὐλύφας Ἀπόλλων 570

ἤξιωσε ναίειν,

ἔτλα δὲ σοῖσι μηλονόμας

ἐν δόμοις γενέσθαι,

δοχμῖαν διὰ κλιτύων 575

βοσκήμασι σοῖσι συρίζων

ποιμνίτας ὑμεναίους.

σὺν δ' ἐποιμαίνοντο χαρᾷ μελέων βαλῖαί τε
λύγκες,

ἔβα δὲ λιποῦσ' Ὀθρυος νάπαν λεόντων 580

ἅ δα φοινὸς ἴλα·

χόρευσε δ' ἀμφὶ σὰν κιθάραν,

Φοῖβε, ποικιλόθριξ

νεβρὸς ὑπνικόμων πέραν 585

βαίνουσ' ἐλατᾶν σφυρῶ κούφῳ,

χαίρουσ' εὐφροني μολπᾷ.

τοιγὰρ πολυμηλοτάταν

ἑστίαν οἰκεῖ παρὰ καλλίναον

Βοιθίαν λίμναν· ἀρότοις δὲ γυνᾶν 590

καὶ πεδίων δαπέδοις ὄρον ἀμφὶ μὲν ἀελίου κνε-
φαίαν

ἱππόστασιν αἰθέρα τὰν Μολοσσῶν τίθεται,

πόντιόν τ' Αἰγαίαν' ἐπ' ἅκτᾶν 595

ἀλίμενον Πηλίου κρατύνει.

καὶ νῦν δόμον ἀμπετάσας

589 — 578. = 579 — 587.

588 — 596. = 597 — 605.

δέξεται ξείνον νοτερῷ βλεφάρῳ,
 τᾶς φίλας κλαίων ἀλόχου νέκυν ἐν
 δώμασιν ἀρτιθανῇ· τὸ γὰρ εὐγενὲς ἐκφέρεται
 πρὸς αἰδῶ. 600

ἐν τοῖς ἀγαθοῖσι δὲ πάντ' ἔνεστιν σοφίας.
 πρὸς δ' ἑμᾶ ψυχᾶ θάρσος ἦσται
 θεοσεβῇ φῶτα κεδνὰ πράξειν. 605

ΑΔΜΗΤΟΣ.

ἀνδρῶν Φεραίων εὐμενὴς παρουσία,
 νέκυν μὲν ἤδη πάντ' ἔχοντα πρόσπολοι
 φέρουσιν ἄρδην ἐς τάφον τε καὶ πυράν·
 ὑμεῖς δὲ τὴν θανοῦσαν, ὥς νομίζεται,
 προσεῖπατ' ἐξιοῦσαν ὑστάτην ὁδόν. 610

ΧΟΡΟΣ.

καὶ μὴν ὄρω σὸν πατέρα γηραιῷ ποδὶ
 στείχοντ', ὁπαδούς τ' ἐν χεροῖν δάμαρτι σῇ
 κόσμον φέροντας, νερτέρων ἀγάλματα·

ΦΕΡΗΣ.

ἦκω κακοῖσι σοῖσι συγκάμνων, τέκνον·
 ἐσθλῆς γὰρ, — οὐδεὶς ἀντερεῖ, — καὶ σάφρονος 615
 γυναικὸς ἡμάρτηκας. ἀλλὰ ταῦτα μὲν
 φέρειν ἀνάγκη, καίπερ ὄντα δύσφορα.
 δέχου δὲ κόσμον τόνδε, καὶ κατὰ χθονὸς
 ἴτω· τὸ ταύτης σῶμα τιμᾶσθαι χρεῶν,
 ἥτις γε τῆς σῆς προὔθανε ψυχῆς, τέκνον, 620
 καὶ μ' οὐκ ἄπαιδ' ἔθηκεν, οὐδ' εἴασε σοῦ
 στερέντα γῆρα πενθίμῳ καταφθίνειν,
 πάσαις δ' ἔθηκεν εὐκλεέστατον βίον
 γυναιξίν, ἔργον τλαῖσα γενναῖον τόδε.
 ὦ τόνδε μὲν σώσασ', ἀναστήσασα δὲ 625

ἡμᾶς πίτνοντας, χαῖρε, κὰν ᾿Αιδου δόμοις
εὖ σοι γένοιτο. φημί τοιούτους γάμους
λύειν βροτοῖσιν, ἢ γαμεῖν οὐκ ἄξιον.

ΑΔΜΗΤΟΣ.

οὔτ' ἤλθες ἐς τόνδ' ἐξ ἑμοῦ κληθεῖς τάφον
οὔτ' ἐν φίλοισι σὴν παρουσίαν λέγω. 630
κόσμον δὲ τὸν σὸν οὐποθ' ἦδ' ἐνδύσεται.
οὐ γάρ τι τῶν σῶν ἐνδεὴς ταφήσεται.
τότε ξυναλγεῖν χρῆν σ' ὅτ' ὠλλύμην ἐγώ.
σὺ δ' ἐκποδὼν στάς καὶ παρεῖς ἄλλω θανεῖν
γέφ' ἔρων ὦν, τόνδ' ἀποιμῶξει νεκρόν;
οὐκ ἦσθ' ἄρ' ὀρθῶς τοῦδε σώματος πατήρ,
οὐδ' ἢ τεκεῖν φάσκουσα καὶ κεκλημένη
μήτηρ μ' ἔτικτε· δουλίου δ' ἄρ' αἵματος
μαστῶ γυναικὸς σῆς ὑπεβλήθην λάθρα.
ἔδειξας εἰς ἔλεγχον ἐξελθὼν ὃς εἴ, 640
καὶ μ' οὐ νομίζω παῖδα σὸν πεφυκέναι.
ἦ τᾶρα πάντων διαπρέπεις ἀνυγχία,
ὃς τηλίκουσδ' ὦν καπὶ τέρμ' ἦκων βίου
οὐκ ἠθέλησας, οὐδ' ἐτόλμησας θανεῖν
τοῦ σοῦ πρὸ παιδὸς, ἀλλὰ τήνδ' εἰάσατε 645
γυναῖκ' ὀθνεῖαν, ἣν ἐγὼ καὶ μητέρα
πατέρα τ' ἂν ἐνδίκως ἂν ἡγοίμην μόνην.
καίτοι καλόν γ' ἂν τόνδ' ἀγῶν' ἡγωνίσω,
τοῦ σοῦ πρὸ παιδὸς κατθανῶν, βραχὺς δέ σοι
πάντως ὁ λοιπὸς ἦν βιώσιμος χρόνος· 650
κἀγὼ τ' ἂν ἔξην χῆδε τὸν λοιπὸν χρόνον,
κονὺκ ἂν μονωθεῖς ἔστενον κακοῖς ἑμοῖς.
καὶ μὴν ὅσ' ἄνδρα χρῆ παθεῖν εὐδαίμονα
πέπονθας· ἦδησας μὲν ἐν τυραννίδι,

παῖς δ' ἦν ἐγὼ σοι τῶνδε διάδοχος δόμων, 655
 ὥστ' οὐκ ἄτεκνος κατθανὼν ἄλλοις δόμον
 λείψειν ἔμελλες ὄρφανὸν διαρπάσαι.
 οὐ μὴν ἐρεῖς γέ μ' ὥς ἀτιμάζοντα σὸν
 γῆρας θανεῖν· προὔδωκας, ὅστις αἰδόφρων
 πρὸς σ' ἦν μάλιστα, κἀντὶ τῶνδ' ἐμοὶ χάριν 660
 τοιάνδε καὶ σὺ χῆ τεκοῦς ἥλλαξάτην.
 τοιγὰρ φυτεύων παῖδας οὐκέτ' ἂν φθάνοις,
 οἳ γηροβοσκήσουσι καὶ θανόντα σε
 περιστελοῦσι καὶ προθήσονται νεκρόν.
 οὐ γάρ σ' ἔγωγε τῇδ' ἐμῇ θάψω χερί. 665
 τέθνηκα γὰρ δὴ τοῦπὶ σ' · εἰ δ' ἄλλου τυχὼν
 σωτήρης αὐγὰς εἰσορῶ, κείνου λέγω
 καὶ παῖδά μ' εἶναι καὶ φίλον γηροτρόφον·
 μάτην ἄρ' οἱ γέροντες εὖχονται θανεῖν,
 γῆρας ψέγοντες καὶ μακρὸν χρόνον βίου. 670
 ἦν δ' ἐγγὺς ἔλθῃ θάνατος, οὐδ' εἰς βούλεται
 θνήσκειν, τὸ γῆρας δ' οὐκέτ' ἔστ' αὐτοῖς βαρύν.

ΧΟΡΟΣ.

παύσασθ' · ἄλλις γὰρ ἡ παροῦσα συμφορὰ,
 ὧ παῖ· πατρὸς δὲ μὴ παροξύνῃς φρένα.

ΦΕΡΗΣ.

ὦ παῖ, τίς αὐχεῖς, πότερα Λυδὸν ἢ Φρύγα 675·
 κακοῖς ἐλαύνειν ἀργυρώνητον σέθεν·
 οὐκ οἶσθα Θεσσαλὸν με κατὰ Θεσσαλοῦ
 πατρὸς γεγῶτα, γνησίως ἐλευθέρων·
 ἄγαν ὑβρίζεις, καὶ νεανίας, λόγους
 ῥίπτων ἐς ἡμᾶς· οὐ βαλὼν οὕτως ἄπει. 680
 ἐγὼ δέ σ' οἴκων δεσπότην ἐγεινάμην
 καῖθρεψ', ὀφείλω δ' οὐχ ὑπερθνήσκειν σέθεν·

οὐ γὰρ πατρῶον τόνδ' ἐδεξάμην νόμον,
 παίδων προθνήσκειν πατέρας, οὐδ' Ἑλληνικόν.
 σαντῷ γὰρ, εἴτε δυστυχῆς εἴτ' εὐτυχῆς, 685
 ἔφους· ἃ δ' ἡμῶν χρῆν σε τυγχάνειν, ἔχεις.
 πολλῶν μὲν ἄρχεις, πολυπλέθρους δέ σοι γύας
 λείψω· πατρὸς γὰρ ταῦτ' ἐδεξάμην πάρα.
 τί δ' ἤτά σ' ἠδίκηκα; τοῦ σ' ἀποστερῶ; 689
 μὴ θνήσχ' ὑπὲρ τοῦδ' ἀνδρός, οὐδ' ἐγὼ πρὸ σοῦ.
 χαίρεις ὄρων φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς;
 ἦ μὴν πολὺν γε τὸν κάτω λογίζομαι
 χρόνον, τὸ δὲ ζῆν σμικρὸν, ἀλλ' ὅμως γλυκύν.
 σὺ γοῦν ἀναιδῶς διεμάχου τὸ μὴ θανεῖν,
 καὶ ζῆς παρελθὼν τὴν πεπρωμένην τύχην, 695
 ταύτην κατακτάς· εἴτ' ἐμὴν ἀνυγίαν
 λέγεις, γυναικὸς, ᾧ κάκισθ', ἥσσημένος,
 ἦ τοῦ καλοῦ σοῦ προὔθανεν νεανίου;
 σοφῶς δ' ἐφεῦρες, ὥστε μὴ θανεῖν ποτε,
 εἰ τὴν παροῦσαν κατθανεῖν πείσεις ἀεὶ 700
 γυναιῖχ' ὑπὲρ σοῦ· κἄτ' ὀνειδίζεις φίλοις
 τοῖς μὴ θέλουσι δρᾶν τάδ', αὐτὸς ὦν κακός;
 σίγα· νόμιζε δ', εἰ σὺ τὴν σαντοῦ φιλεῖς
 ψυχὴν, φιλεῖν ἅπαντας· εἰ δ' ἡμᾶς κακῶς
 ἐρεῖς, ἀκούσει πολλὰ κού ψευδῇ κακᾷ. 705

ΧΟΡΟΣ.

πλείω λέλεκται νῦν τε καὶ τὰ πρὶν κακὰ·
 παῦσαι δὲ, πρέσβυ, παῖδα σὸν κακοῖδοθῶν.

ΑΔΜΗΤΟΣ.

λέγ', ὥς ἐμοῦ λέξαντος· εἰ δ' ἀλγεῖς κλύων
 τάληθές, οὐ χρῆν σ' εἰς ἔμ' ἐξαμαρτάνειν.

ΦΕΡΗΣ.

σοῦ δ' ἂν προθνήσκων μᾶλλον ἐξημάρτανον. 710

ΑΔΜΗΤΟΣ.

ταυτὸν γὰρ ἤβωντ' ἄνδρα καὶ πρέσβυν θανεῖν ;

ΦΕΡΗΣ.

ψυχῇ μιᾷ ζῆν, οὐ δυοῖν, ὀφείλομεν.

ΑΔΜΗΤΟΣ.

καὶ μὴν Διὸς γε μείζονα ζώης χρόνον.

ΦΕΡΗΣ.

ἄρᾳ γονεῦσιν, οὐδὲν ἔκδικον παθών ;

ΑΔΜΗΤΟΣ.

μακροῦ βίου γὰρ ἡσθόμην ἐρῶντά σε.

715

ΦΕΡΗΣ.

ἀλλ' οὐ σὺ νεκρὸν ἀντὶ σοῦ τόνδ' ἐκφέρεις ;

ΑΔΜΗΤΟΣ.

σημεῖα τῆς σῆς, ᾧ κάκιστ', ἀψυχίας.

ΦΕΡΗΣ.

οὔτοι πρὸς ἡμῶν γ' ὦλετ' · οὐκ ἐρεῖς τόδε.

ΑΔΜΗΤΟΣ.

φεῦ ·

εἴθ' ἀνδρὸς ἔλθοις τοῦδέ γ' ἐς χρεῖαν ποτέ.

ΦΕΡΗΣ.

μνήστευε πολλὰς, ὥς θάνωσι πλείονες.

720

ΑΔΜΗΤΟΣ.

σοὶ τοῦτ' ὄνειδος · οὐ γὰρ ἠθελες θανεῖν.

ΦΕΡΗΣ.

φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.

ΑΔΜΗΤΟΣ.

κακὸν τὸ λῆμα κοῦκ ἐν ἀνδράσιν τὸ σόν.

ΦΕΡΗΣ.

οὐκ ἐγγελαῖς γέροντα βαστάζων νεκρόν.

ΑΔΜΗΤΟΣ.

θανεῖ γε μέντοι δυσκλεῆς, ὅταν θάνῃς.

725

ΦΕΡΗΣ.

κακῶς ἀκούειν οὐ μέλει θανόντι μοι.

ΑΔΜΗΤΟΣ.

φεῦ φεῦ· τὸ γῆρας ὡς ἀναιδείας πλέων.

ΦΕΡΗΣ.

ἦδ' οὐκ ἀναιδής· τήνδ' ἐφεῦρες ἄφρονα.

ΑΔΜΗΤΟΣ.

ἄπελθε, καί με τόνδ' ἔα θάψαι νεκρόν.

ΦΕΡΗΣ.

ἄπειμι· θάψεις δ' αὐτὸς ὢν αὐτῆς φονεύς. 730

δίκας δὲ δώσεις σοῖσι κηδεσταῖς ἔτι.

ἦ τὰρ· Ἄκαστος οὐκέτ' ἔστ' ἐν ἀνδράσιν,

εἰ μὴ σ' ἀδελφῆς αἷμα τιμωρήσεται.

ΑΔΜΗΤΟΣ.

ἔρροις νυν αὐτὸς χῆ ξυνοικήσαδά σοι·

ἄπαιδε, παιδὸς ὄντος, ὥσπερ ἄξιοι, 735

γηράσκει· οὐ γὰρ τῷδέ γ' ἐς ταυτὸν στέγος

νεῖσθ'· εἰ δ' ἀπειπεῖν χρῆν με κηρύκων ὕπο

τὴν σὴν πατρώαν ἐστίαν, ἀπειῖπον ἄν.

ἡμεῖς δέ,—τοὺν ποσὶν γὰρ οἰστέον κακὸν,—

στείχωμεν, ὥς ἂν ἐν πυρᾷ θῶμεν νεκρόν. 740

ΧΟΡΟΣ.

ὠὸ ὠὸ. σχετλία τόλμης,

ὦ γενναία καὶ μεγ' ἀρίστη,

χαῖρε· πρόφρων σε χθονίός θ' Ἑρμῆς

Ἄιδης τε δέχοιτ'· εἰ δέ τι κακῆ

πλέον ἔστ' ἀγαθοῖς, τούτων μετέχουσ' 745

Ἄιδου νύμφα παρεδρεύοις.

ΘΕΡΑΠΗΝ.

πολλοὺς μὲν ἦδη ἀπὸ παντοίας χθονὸς

ξένους μολόντας οἶδ' ἐς Ἀδμήτου δόμους,

οἷς δεῖπνα προὔθηκ'· ἀλλὰ τοῦδ' οὐπω ξένου

κακίον' ἐς τήνδ' ἐστίαν ἐδεξάμην. 750

ὃς πρῶτα μὲν πενθοῦντα δεσπότην ὄρων
 ἐσηλθε κατόλμησ' ἀμείψασθαι πύλας.
 ἔπειτα δ' οὔτι σωφρόνως ἐδέξατο
 τὰ προστυχόντα ξένια, συμφορὰν μαθὼν,
 ἀλλ' εἴ τι μὴ φέροιμεν, ὥτρυνεν φέρειν. 755
 ποτῆρα δ' ἐν χεῖρεσσι κίσσινον λαβὼν
 πίνει μελαίνης μητρὸς εὐζωρον μέθυ,
 ἕως ἐθέρημν' αὐτὸν ἀμφιβᾶσα φλόξ
 οἴνου· στέφει δὲ κραῖτα μυρσίνης κλάδοις,
 ἄμους' ὕλακτῶν, δισσὰ δ' ἦν μέλη κλύειν· 760
 ὁ μὲν γὰρ ἦδε, τῶν ἐν Ἀδμήτου κακῶν
 οὐδὲν προτιμῶν, οἰκέται δ' ἐκλαίομεν
 δέσποιναν· ὄμμα δ' οὐκ ἐδείκνυμεν ξένῳ
 τέγγοντες· Ἀδμητος γὰρ ὦδ' ἐφίετο.
 καὶ νῦν ἐγὼ μὲν ἐν δόμοισιν ἐσσιῶ 765
 ξένον, πανοῦργον κλῶπα καὶ ληστήν τινα,
 ἣ δ' ἐκ δόμων βέβηκεν, οὐδ' ἐφεσπόμεν,
 οὐδ' ἐξέτεινα χεῖρ', ἀποιμῶζων ἐμὴν
 δέσποιναν, ἣ μοὶ πᾶσί τ' οἰκέταισιν ἦν
 μήτηρ· κακῶν γὰρ μυρίων ἐρῥύετο, 770
 ὄργας μαλάσσουσ' ἀνδρός· ἄρα τὸν ξένον
 στυγῶ δικαίως, ἐν κακοῖς ἀφιγμένον;

ΠΡΑΚΛΗΣ.

οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις;
 οὐ χρὴ σκυθρωπὸν τοῖς ξένοις τὸν πρόσπολον
 εἶναι, δέχεσθαι δ' εὐπροσηγόρῳ φρενί. 775
 σὺ δ' ἄνδρ' ἐταῖρον δεσπότην παρόνθ' ὄρων,
 στυγνῶ προσώπῳ καὶ συνωφρυσμένῳ
 δέχει, θυραίου πῆματος σπουδὴν ἔχων.
 δεῦρ' ἔλθ', ὅπως ἂν καὶ σοφώτερος γένη.

τὰ θνητὰ πράγματ' οἶδας ἦν ἔχει φύσιν ; 780
οἶμαι μὲν οὐ · πόθεν γάρ ; ἀλλ' ἄκουέ μου.

βροτοῖς ἅπασι κατθανεῖν ὀφείλεται,
κὺν ἔστι θνητῶν ὅστις ἐξεπίσταται
τὴν αὖριον μέλλονσαν εἰ βιώσεται ·

τὸ τῆς τύχης γὰρ ἀφανὲς οἱ προβήσεται, 785
καὶ οὐ διδακτὸν, οὐδ' ἀλίσκεται τέχνη.

ταῦτ' οὖν ἀκούσας καὶ μαθὼν ἐμοῦ πάρα,
εὐφραίνει σαυτὸν, πῖνε, τὸν καθ' ἡμέραν
βίον λογίζον σὸν, τὰ δ' ἄλλα τῆς τύχης.
τίμα δὲ καὶ τὴν πλεῖστον ἡδίστην θεῶν 790
Κύπριν βροτοῖσιν · εὐμενὴς γὰρ ἡ θεός.

τὰ δ' ἄλλ' ἔασον ταῦτα, καὶ πείθου λόγοις
ἐμοῖσιν, εἴπερ ὀρθά σοι δοκῶ λέγειν ·
οἶμαι μὲν. οὐκ οὖν τὴν ἄγαν λύπην ἀφείς
πίει μεθ' ἡμῶν τὰσδ' ὑπερβαλὼν πύλας, 795
στεφάνοις πυκασθεῖς ; καὶ σάφ' οἶδ' ὀθούνεκα
τοῦ νῦν σκυθρωποῦ καὶ ξυνεσιῶτος φρενῶν
μεθορμιεῖ σε πίτυλος ἐμπεσὼν σκύφου.

ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεῶν,
ὥς τοῖς γε σεμνοῖς καὶ ξυνωφρυνόμενοις 800
ἅπασιν ἔστιν, ὥς γ' ἐμοὶ χρῆσθαι κριτῇ,
οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ συμφορά.

ΘΕΡΑΠΕΙΑ.

ἐπιστάμεσθα ταῦτα · νῦν δὲ πράσσομεν
οὐχ οἷα κάμου καὶ γέλωτος ἄξια.

ΗΡΑΚΛΗΣ.

γυνὴ θυραῖος ἢ θανοῦσα · μὴ λίαν 805
πένθει · δόμων γὰρ ζῶσι τῶνδε δεσπόται.

ΘΕΡΑΠΕΙΑ.

τί ζῶσιν ; οὐ κάτοισθα τὰν δόμοις κακά.

ΗΡΑΚΛΗΣ.

εἰ μή τι σός με δεσπότης ἐψεύσατο.

ΘΕΡΑΠΩΝ.

ἄγαν ἐκεῖνός ἐστ' ἄγαν φιλόξενος.

ΗΡΑΚΛΗΣ.

οὐ χρῆν μ' ὀθνείου γ' οὔνεκ' εὖ πάσχειν νεκροῦ;

ΘΕΡΑΠΩΝ.

ἦ κάρτα μέντοι καὶ λίαν θυραῖος ἦν.

811

ΗΡΑΚΛΗΣ.

μῶν ξυμφορὰν τιν' οὔσαν οὐκ ἔφραζέ μοι;

ΘΕΡΑΠΩΝ.

χαίρων ἴθ' ἡμῖν δεσποτῶν μέλει κακά.

ΗΡΑΚΛΗΣ.

ὅδ' οὐ θυραίων πημάτων ἄρχει λόγος.

ΘΕΡΑΠΩΝ.

οὐ γάρ τι κωμάζοντι ἂν ἡχθόμην σ' ὄρων.

815

ΗΡΑΚΛΗΣ.

ἀλλ' ἦ πέπονθα δεῖν ὑπὸ ξένων ἐμῶν;

ΘΕΡΑΠΩΝ.

οὐκ ἦλθες ἐν δέοντι δέξασθαι δόμοις·

πένθος γὰρ ἡμῖν ἐστι καὶ κουρὰν βλέπεις

μελαμπέπλους στολμούς τε.

ΗΡΑΚΛΗΣ.

τίς δ' ὁ κατθανών;

μῶν ἢ τέκνων τις φροῦδος ἢ πατὴρ γέρων;

820

ΘΕΡΑΠΩΝ.

γυνὴ μὲν οὖν ὄλωλεν Ἀδμήτου, ξένη.

ΗΡΑΚΛΗΣ.

τί φῆς; ἔπειτα δῆτά μ' ἐξενίζετε;

ΘΕΡΑΠΩΝ.

ἦδεῖτο γὰρ σε τῶνδ' ἀπώσασθαι δόμων.

ΗΡΑΚΛΗΣ.

ὦ σχέτλι', οἷας ἤμπλακες ξυναόρου.

ΘΕΡΑΠΩΝ.

ἀπωλόμεσθα πάντες, οὐ κείνη μόνη.

826

ΗΡΑΚΛΗΣ.

ἀλλ' ἥσθόμην μὲν, ὅμμι' ἰδὼν δακρυῷδροον

κουράν τε καὶ πρόσωπον· ἀλλ' ἔπειθέ με

λέγων θυραῖον κῆδος ἐς τάφον φέρειν.

βία δὲ θυμοῦ τάσδ' ὑπερβαλὼν πύλας

ἔπινον ἀνδρὸς ἐν φιλοξένου δόμοις,

830

πράσσοντος οὕτω. κατὰ κωμάζω κάρα

στεφάνοις πυκασθεῖς; ἀλλὰ σοῦ τὸ μὴ φράσαι,

κακοῦ τοσοῦτου δάμασιν προσκειμένου.

ποῦ καὶ σφε θάπτει; ποῦ νιν εὐρήσω μολῶν;

ΘΕΡΑΠΩΝ.

ὀρθὴν παρ' οἶμον, ἣ' πὶ Λάρισσαν φέρει,

835

τύμβον κατόψει ξεστὸν ἐκ προαστίου.

ΗΡΑΚΛΗΣ.

ὦ πολλὰ τλᾶσα καρδία ψυχὴ τ' ἐμῇ,

νῦν δεῖξον οἶον παῖδά σ' ἢ Τιρυνθία

Ἑλεκτρύωνος ἐγείνατ' Ἀλκμήνῃ Δί.

δεῖ γάρ με σῶσαι τὴν θανοῦσαν ἀρτίως

840

γυναῖκα κεῖς τόνδ' αὖθις ἰδρῦσαι δόμον

Ἀλκηστιν, Ἀδμήτῳ θ' ὑπουργῆσαι χάριν.

ἐλθὼν δ' ἀνακτα τὸν μελάμπεπλον νεκρῶν

θάνατον φυλάξω, καὶ νιν εὐρήσειν δοκῶ,

845

πίνοντα τύμβον πλησίον προσφαγμάτων.

κἄνπερ λοχῆσας αὐτὸν ἐξ ἔδρας συθεῖς

μάρψω, κύκλον δὲ περιβαλὼ χεροῖν ἐμαῖν,

οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται

μογοῦντα πλευρᾷ, πρὶν γυναῖκ' ἐμοὶ μεθῇ.

ἦν δ' οὖν ἀμάρτω τῇσδ' ἄγρας, καὶ μὴ μόλῃ

850

πρὸς αἰματηρὸν πέλαγον, εἴμι τῶν κάτω

Κόρης ἀνακτός τ' εἰς ἀνηλίους δόμους,
 αἰτήσομαί τε· καὶ πέποιθ' ἄξειν ἄνω
 Ἄλκηστιν, ὥστε χερσὶν ἐνθεῖναι ξένου,
 ὅς μ' ἐς δόμους ἐδέξατ' οὐδ' ἀπήλασε,
 καίπερ βαρεῖα ξυμπορᾷ πεπληγμένος,
 ἔκρυπτε δ' ὧν γενναῖος, αἰδεσθεὶς ἐμέ.
 τίς τοῦδε μᾶλλον Θεσσαλῶν φιλόξενος;
 τίς Ἑλλάδ' οἰκῶν; τοιγὰρ οὐκ ἔρεϊ κακὸν
 εὐεργετῆσαι πῶτα γενναῖος γεγώς.

855

860

ΑΔΜΗΤΟΣ.

ἰὼ ἰὼ. στυγναὶ πρόσοδοι,
 στυγναὶ δ' ὄψεις χήρων μελάρθρων.
 ἰὼ μοί μοι, αἰαῖ αἰαῖ.
 ποῖ βῶ; πᾶ στω; τί λέγω; τί δὲ μή;
 πῶς ἂν ὀλοίμαν.

865

ἦ βαρυδαίμονα μήτηρ μ' ἔτεκεν.
 ζηλῶ φθιμένους, κείνων ἔραμαι,
 κεῖν' ἐπιθυμῶ δάματα ναίειν.
 οὔτε γὰρ αὐγὰς χαίρω προσορῶν,
 οὔτ' ἐπὶ γαίας πόδα πεζεύων·
 τοῖον ὀμηρόν μ' ἀποσυλήσας
 Ἄϊδη θάνατος παρέδωκεν.

870

ΧΟΡΟΣ.

πρόδα πρόδα· βᾶθι κεῦθος οἰκων,

ΑΔΜΗΤΟΣ.

αἰαῖ.

ΧΟΡΟΣ.

πεπονθὼς ἄξι' αἰαγμάτων.

ΑΔΜΗΤΟΣ.

ἔ ῥ.

872 — 877. = 880 — 894.

ΧΟΡΟΣ.

δι' ὀδύνας ἔδας,
σάφ' οἶδα.

876

ΑΔΜΗΤΟΣ.

φεῦ φεῦ.

ΧΟΡΟΣ.

τὰν νέρθε δ' οὐδὲν ὠφελεῖς,

ΑΔΜΗΤΟΣ.

ὦ μοί μοι.

ΧΟΡΟΣ.

τὸ μήποτ' εἰσιδεῖν φιλίας ἀλόχου
πρόσωπον * * ἅντα [λυπρόν].

ΑΔΜΗΤΟΣ.

ἔμνησας ὃ μου φρένας ἤλκωσεν ·
τί γὰρ ἀνδρὶ κακὸν μεῖζον ἁμαρτεῖν
πιστῆς ἀλόχου; μή ποτε γήμας
ὠφελον οἰκεῖν μετὰ τῆσδε δόμους.
ζηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν.
μία γὰρ ψυχὴ · τῆς ὑπεραλγεῖν
μέτριον ἄχθος ·

880

παίδων δὲ νόσους καὶ νυμφιδίους
εὐνάς θανάτοις κεραῖζομένας
οὐ τλητὸν ὄραῖν, ἔξον ἀτέκνους
ἀγάμους τ' εἶναι διὰ παντός.

885

ΧΟΡΟΣ.

τύχα τύχα δυσπάλαιστος ἦκει.

ΑΔΜΗΤΟΣ.

αἰαῖ.

ΧΟΡΟΣ.

πέρας δ' οὐδὲν τίθης ἀλγέων.

890

ΑΔΜΗΤΟΣ.

ἔ. ἔ.

ΧΟΡΟΣ.

βαρέα μὲν φέρειν,
ὁμῶς δὲ

ΑΔΜΗΤΟΣ.

φεῦ φεῦ.

ΧΟΡΟΣ.

τλᾶθ'· οὐ σὺ πρῶτος ὤλεσας

ΑΔΜΗΤΟΣ.

ἰὼ μοί μοι.

ΧΟΡΟΣ.

γυναῖκα· συμφορὰ δ' ἑτέρους ἑτέρα
πιέζει φανεῖσα θνατῶν.

ΑΔΜΗΤΟΣ.

ὦ μακρὰ πένθη λῦπαί τε φίλων
τῶν ὑπὸ γαῖαν.

895

τί μ' ἐκάλυσας ῥῆψαι τύμβου
τάφρον ἐς κοίλην, καὶ μετ' ἐκείνης
τῆς μέγ' ἀρίστης κεῖσθαι φθίμενον;
δύο δ' ἀντὶ μιᾶς Αἰδης ψυχὰς
τὰς πιστοτάτας γε συνέσχεν, ὁμοῦ
χθονίαν λίμνην διαβάντε.

900

ΧΟΡΟΣ.

ἔμοί τις ἦν ἐν γένει, ὃ κόρος ἀξιόθρηνος
ᾧχετ' ἐν δόμοισι

905

μονόπαις· ἀλλ' ἔμπας
ἔφερε κακὸν ἅλις, ἄτεκνος ὦν,
πολιάς ἐπὶ χαίτας
ἦδη προπετὴς ὦν,
βιότου τε πόρῳ.

910

903 — 910. = 926 — 934.

ΑΔΜΗΤΟΣ.

ᾧ σχῆμα δόμων, πῶς εἰσέλθω ;
 πῶς δ' οἰκήσω, μεταπίπτοντος
 δαίμονος ; οἴμοι. πολὺ γὰρ τὸ μέσον .
 τότε μὲν πεύκαις σὺν Πηλιάσιν, 915
 σὺν θ' ὕμεναίοις ἔστειχον ἔσω,
 φιλίας ἀλόχου χέρα βαστάζων.
 πολυάχρητος δ' εἶπετο κῶμος,
 τήν τε θανούσαν κᾶμ' ὀλβίζων,
 ὥς εὐπατρίδαι καὶ ἀπ' ἀμφοτέρων 920
 ὄντες ἀριστέων σύζυγες εἶμεν,
 νῦν δ' ὕμεναίων γόος ἀντίπαλος,
 λευκῶν τε πέπλων μέλανεσ στολμοὶ
 πέμπουσί μ' ἔσω
 λέκτρων κοίτας ἐς ἐρήμους. 925

ΧΟΡΟΣ.

παρ' εὐτυχῇ σοι πότιμον ἦλθεν ἀπειροκάκῃ τόδ'
 ἄλγος· ἀλλ' ἔσωσας
 βίοτον καὶ ψυχάν.
 ἔθανε δάμαρ, ἔλιπε φιλίαν· 930
 τί νέον τόδε ; πολλοὺς
 ἤδη παρέλυσεν
 θάνατος δάμαρτος.

ΑΔΜΗΤΟΣ.

φίλοι, γυναικὸς δαίμον' εὐτυχέστερον 935
 τοῦμοῦ νομίζω, καίπερ οὐ δοκοῦνθ' ὅμως·
 τῆς μὲν γὰρ οὐδὲν ἄλγος ᾤψεται ποτε,
 πολλῶν δὲ μόχθων εὐκλεῆς ἐπαύσατο.
 ἐγὼ δ', ὃν οὐ χρῆν ζῆν, παρεῖς τὸ μόρσιμον,
 λυπρὸν διάξω βίοτον· ἄρτι μανθάνω. 940

πῶς γὰρ δόμων τῶνδ' εἰσόδους ἀνέξομαι ;
 τίν' ἂν προσειπὼν, τοῦ δὲ προσρηθεῖς ὕπο,
 τερπνῆς τύχοιμ' ἂν εἰσόδου ; ποῖ τρέφομαι ;
 ἦ μὲν γὰρ ἔνδον ἐξελᾷ μ' ἐρημία,
 γυναικὸς εὐνάς εὐτ' ἂν εἰσίδω κενὰς 945
 θρόνους τ' ἐν οἷσιν ἴξε, καὶ κατὰ στέγας
 αὐχμηρὸν οὐδας, τέκνα δ' ἄμφι γούνασι
 πίπτοντα κλαίῃ μητέρ', οἳ δὲ δεσπότην
 στένωσιν οἷαν ἐκ δόμων ἀπώλεσαν.
 τὰ μὲν κατ' οἴκους τοιάδ' · ἔξωθεν δέ με 950
 γάμοι τ' ἐλῶσι Θεσσαλῶν καὶ ξύλλογοι
 γυναικοπληθεῖς · οὐ γὰρ ἐξανέξομαι
 λεύσσω δάμαρτος τῆς ἐμῆς ὁμήλικας.
 ἔρεϊ δέ μ' ὅστις ἐχθρὸς ὦν κυρεῖ τάδε ·
 Ἴδου τὸν αἰσχυρῶς ζῶνθ', ὅς οὐκ ἔτλη θανεῖν, 955
 ἀλλ' ἦν ἔγηνεν ἀντιδουὸς ἀπυργία
 πέφευγεν Ἀιδην · κῆτ' ἀνὴρ εἶναι δοκεῖ ;
 στυγεῖ δὲ τοὺς τεκόντας, αὐτὸς οὐ θέλων
 θανεῖν. — τοιάνδε πρὸς κακοῖσι κληδόνα
 ἔξω. τί μοι ζῆν δῆτα κύδιον, φίλοι, 960
 κακῶς κλύοντι καὶ κακῶς πεπραγότει ;

ΧΟΡΟΣ.

ἐγὼ καὶ διὰ μούσας
 καὶ μετάρσιος ἦξα, καὶ
 πλεῖστον ἀψάμενος λόγων
 κρεῖσσον οὐδὲν ἀνάγκας
 εὐρον, οὐδέ τι φάρμακον
 θρήσσαις ἐν σανίσιν, τὰς
 Ὀρφεῖα κατέγραψεν

962 — 972. = 973 — 983.

γῆρως, οὐδ' ὅσα Φοῖβος Ἀσκληπιάδαις ἔδωκε 970
 φάρμακα πολυπόνοις ἀντιτεμῶν βροτοῖσιν.
 μόνας δ' οὐτ' ἐπὶ βωμονὸς
 ἔλθειν οὔτε βρέτας θεᾶς
 ἔστιν, οὐ σφαγίων κλύει, 975
 μή μοι, πότνια, μείζων
 ἔλθοις ἢ τὸ πρὶν ἐν βίῳ.
 καὶ γὰρ Ζεὺς ὃ τι νεύσῃ,
 σὺν σοὶ τοῦτο τελευτᾷ. 979
 καὶ τὸν ἐν Χαλύβοις δαμάξεις σὺ βία σίδαρον,
 οὐδέ τις ἀποτόμον λήματός ἐστιν αἰδώς.
 καὶ σ' ἐν ἀφύκτοισι χερῶν εἴλε θεὰ δεσμοῖς.
 τόλμα δ' οὐ γὰρ ἀνάξεις ποτ' ἔνερθεν 985
 κλαίων τοὺς φθιμένους ἄνω. καὶ θεῶν σκότιοι
 φθίνουσι παῖδες ἐν θανάτῳ. 990
 φίλα μὲν ὅτ' ἦν μεθ' ἡμῶν,
 φίλα δ' ἔτι καὶ θανοῦσα.
 γενναιοτάταν δὲ πασῶν
 ἐξεύξω κλισίαις ἄκοιτιν.
 μηδὲ νεκρῶν ὥς φθιμένων χῶμα νομιζέσθω 995
 τύμβος σᾶς ἀλόχου, θεοῖσι δ' ὁμοίως
 τιμάσθω, σέβας ἐμπόρων. καὶ τις δοχμίαν 1000
 κέλευθον ἐμβαίνων τόδ' ἔρξει.
 Ἄθνα ποτὲ προὔθαν' ἀνδρὸς,
 νῦν δ' ἔστι μάκαιρα δαίμων,
 χαῖρ', ὦ πότνι', εὖ δὲ δοίης. —
 τοῖαί νιν προσερούσι φῆμαι. 1005
 καὶ μὴν ὅδ', ὥς ἔοικεν, Ἀλκμήνης γόνος,
 Ἄδμητε, πρὸς σὴν ἐστίαν πορεύεται.

ΗΡΑΚΛΗΣ.

φίλον πρὸς ἄνδρα χρή λέγειν ἐλευθέρως,
 "Αδμητε, μομφὰς δ' οὐχ ὑπὸ σπλάγχνοις ἔχειν
 σιγῶντ'. ἐγὼ δὲ σοῖς κακοῖσιν ἤξιουν 1010
 ἐγγὺς παρεστὼς ἐξετάζεσθαι φίλος·
 σὺ δ' οὐκ ἔφραζες σῆς προκείμενον νέκυν
 γυναικὸς, ἀλλὰ μ' ἐξένιζες ἐν δόμοις,
 ὥς δὴ θυραίου πῆματος σπονδὴν ἔχων.
 καῖσ τευα κραῖτα καὶ θεοῖς ἐλειψάμην 1015
 σπονδὰς ἐν οἴκοις δυστυχοῦσι τοῖσι σοῖς.
 καὶ μέμφομαι δὴ μέμφομαι παθὼν τάδε,
 οὐ μὲν σε λυπεῖν ἐν κακοῖσι βούλομαι.
 ὦν δ' οὐνεχ' ἦκω δεῦρ' ὑποστρέψας πάλιν
 λέξω. γυναιῖκα τήνδε μοι σῶσον λαβὼν, 1020
 ἕως ἂν ἵππους δεῦρο Θρηκίας ἄγων
 ἔλθω, τύραννον Βιστόνων κατακτανάων.
 πράξας δ' ὃ μὴ τύχοιμι, — νοστήσαιμι γάρ, —
 δίδωμι τήνδε σοῖσι προσπολεῖν δόμοις.
 πολλῷ δὲ μόχθῳ χεῖρας ἤλθεν εἰς ἐμάς· 1025
 ἀγῶνα γὰρ πάνδημον εὐρίσκω τινὰς
 τιθέντας ἀθληταῖσιν, ἄξιον πόνου,
 ὅθεν κομίζω τήνδε νικητήρια
 λαβὼν· τὰ μὲν γὰρ κοῦφα τοῖς νικῶσιν ἦν
 ἵππους ἄγεσθαι, τοῖσι δ' αὖ τὰ μείζονα 1030
 νικῶσι, πυγμὴν καὶ πάλην, βουφόρβια·
 γυνὴ δ' ἐπ' αὐτοῖς εἶπετ'· ἐντυχόντι δὲ
 αἰσχρὸν παρεῖναι κέρδος ἦν τόδ'· εὐκλεές.
 ἀλλ', ὥσπερ εἶπον, σοὶ μέλειν γυναιῖκα χρή·
 οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβὼν 1035
 ἦκω· χρόνῳ δὲ καὶ σὺ μ' αἰνέσεις ἴσως.

ΛΑΜΗΤΟΣ.

οὔτοι σ' ἀρίζων οὐδ' ἐν ἐχθροῖσιν τιθεῖς
 ἔκρυψ' ἐμῆς γυναικὸς ἀθλίους τύχας·
 ἀλλ' ἄλγος ἄλγει τοῦτ' ἂν ᾔην προσκείμενον,
 εἴ του πρὸς ἄλλου δώμαθ' ὥρμήθης ξένου· 1040
 ἄλλις δὲ κλαίειν τοῦμόν ᾔην ἐμοὶ κακόν.
 γυναῖκα δ', εἴ πως ἔστιν, αἰτοῦμαί σ', ἄναξ,
 ἄλλον τιν' ὅστις μὴ πέπονθεν οἷ' ἐγὼ
 σῶζειν ἀνωχθὶ Θεσσαλῶν· πολλοὶ δέ σοι
 ξένοι Φεραίων· μὴ μ' ἀναμνήσῃς κακῶν. 1045
 οὐκ ἂν δυνάϊμην τήνδ' ὄρων ἐν δώμασιν
 ἄδακρυς εἶναι· μὴ νοσοῦντί μοι νόσον
 προσθῇς· ἄλλις γὰρ συμφορᾷ βαρύνομαι.
 ποῦ καὶ τρέφοιτ' ἂν δωμάτων νέα γυνή;
 νέα γὰρ, ὥς ἐσθῆτι καὶ κόσμῳ πρόπει. 1050
 πότερ' αὖ κατ' ἀνδρῶν δῆτ' ἐνοικήσει στέγην;
 καὶ πῶς ἀκραιφνῆς, ἐν νέοις στρωφωμένη,
 ἔσται; τὸν ἡδῶνθ', Ἡράκλεις, οὐ ῥάδιον
 εἶργειν· ἐγὼ δέ σου προμηθίαν ἔχω.
 ἢ τῆς θανούσης θάλαμον εἰσδήσας τρέφω; 1055
 καὶ πῶς ἐπεισφρῶ τήνδε τῷ κείνης λέχει;
 διπλὴν φοβοῦμαι μέμψιν, ἔκ τε δημοτῶν,
 μὴ τίς μ' ἐλέγξῃ τὴν ἐμὴν εὐεργέτιν
 προδόντ' ἐν ἄλλης δεμνίοις πίτνειν νέας,
 καὶ τῆς θανούσης, — ἀξία δέ μοι σέβειν, — 1060
 πολλὴν πρόνοιαν δεῖ μ' ἔχειν. σὺ δ', ὦ γύναι,
 ἥτις ποτ' εἴ σὺ, ταῦτ' ἔχουσ' Ἀλκήσιδι
 μορφῆς μέτρ' ἴσθι, καὶ προσήξαι δέμας.
 οἷμοι· κόμιζε πρὸς θεῶν ἅπ' ὀμμάτων
 γυναῖκα τήνδε, μὴ μ' ἔλῃς ἡρημένον. 1065

δοκῶ γὰρ αὐτὴν εἰσορῶν γυναῖχ' ὄρᾱν
ἐμήν · θολοῖ δὲ καρδίαν, ἐκ δ' ὁμμάτων
πηγαὶ κατεβόρῳσιν · ὃ τλήμων ἐγὼ
ὥς ἄρτι πένθους τοῦδε γεύομαι πικροῦ.

ΧΟΡΟΣ.

ἐγὼ μὲν οὐκ ἔχοιμ' ἂν εὖ λέγειν τύχην · 1070
χρῆ δ', ὅστις εἴ σὺ, καρτερεῖν θεοῦ δόσιν.

ΗΡΑΚΛΗΣ.

εἰ γὰρ τοσαύτην δύναμιν εἶχον ὥστε σὴν
ἐς φῶς πορευῆσαι νερτέρων ἐκ δωμάτων
γυναῖκα, καὶ σοι τήνδε πορσύναι χάριν.

ΑΔΜΗΤΟΣ.

σάφ' οἶδα βούλεσθαί σ' ἂν. ἀλλὰ ποῦ τόδε ; 1075
οὐκ ἔστι τοὺς θανόντας ἐς φάος μολεῖν.

ΗΡΑΚΛΗΣ.

μή νυν ὑπέρβαλλ', ἀλλ' ἐναισίμως φέρε.

ΑΔΜΗΤΟΣ.

ῥᾶον παραινεῖν ἢ παθόντα καρτερεῖν.

ΗΡΑΚΛΗΣ.

τί δ' ἂν προκόπτοις, εἰ θέλεις αἰεὶ στένειν ;

ΑΔΜΗΤΟΣ.

ἐγνωνκα καὐτὸς, ἀλλ' ἔρως τις ἐξάγει. 1080

ΗΡΑΚΛΗΣ.

τὸ γὰρ φιλῆσαι τὸν θανόντ' ἄγει δάκρυ.

ΑΔΜΗΤΟΣ.

ἀπώλεσέν με, καὶ μᾶλλον ἢ λέγω.

ΗΡΑΚΛΗΣ.

γυναικὸς ἐσθλῆς ἤμπλακες · τίς ἀντερεῖ ;

ΑΔΜΗΤΟΣ.

ὥστ' ἄνδρα τόνδε μηκέθ' ἥδεσθαι βίῳ.

ΗΡΑΚΛΗΣ.

χρόνος μαλάξει, νῦν δ' ἔθ' ἥδ' αἰ σοι κακόν. 1085

ΑΔΜΗΤΟΣ.

χρόνον λέγοις ἄν, εἰ χρόνος τὸ καταναεῖν.

ΗΡΑΚΛΗΣ.

γυνή σε παῦσει καὶ νέου γάμου πόθος.

ΑΔΜΗΤΟΣ.

σίγησον· οἷον εἶπας. οὐκ ἂν ᾤμην.

ΗΡΑΚΛΗΣ.

τί δ' ; οὐ γαμεῖς γὰρ, ἀλλὰ χηρεύσει λέχος ;

ΑΔΜΗΤΟΣ.

οὐκ ἔστιν ἥτις τῷδε συγκλιθήσεται.

1090

ΗΡΑΚΛΗΣ.

μῶν τὴν θανοῦσαν ὠφελεῖν τι προσδοκᾷς ;

ΑΔΜΗΤΟΣ.

κείνην ὅπουπέρ ἐστι τιμᾶσθαι χρεῶν.

ΗΡΑΚΛΗΣ.

αἰνῶ μὲν αἰνῶ· μωρίαν δ' ὀφλισκάνεις.

ΑΔΜΗΤΟΣ.

ὥς μήποτ' ἄνδρα τόνδε κυμφίον καλῶν.

ΗΡΑΚΛΗΣ.

ἐπὴνέσ' ἀλόχῳ πιστὸς οὐνεκ' εἰ φίλος.

1095

ΑΔΜΗΤΟΣ.

θάνοιμ' ἐκείνην καίπερ οὐκ οὔσαν προδούς.

ΗΡΑΚΛΗΣ.

δέχου νυν εἴσω τήνδε γενναίων δόμων.

ΑΔΜΗΤΟΣ.

μὴ, πρὸς σε τοῦ σπείραντος ἄντομαι Διός.

ΗΡΑΚΛΗΣ.

καὶ μὴν ἁμαρτήσῃ γε μὴ δρᾶσας τάδε.

ΑΔΜΗΤΟΣ.

καὶ δρῶν γε λύπη καρδίαν δηχθήσομαι.

1100

ΗΡΑΚΛΗΣ.

πιθοῦ· τάχ' ἂν γὰρ ἐς δέον πέσοι χάρις.

ΑΔΜΗΤΟΣ.

φεῦ.

εἴθ' ἐξ ἀγῶνος τήνδε μὴ λαβέες ποτε.

ΗΡΑΚΛΗΣ.

νικῶντι μέντοι καὶ σὺ συννικᾷς ἐμοί.

ΑΔΜΗΤΟΣ.

καλῶς ἔλεξας· ἡ γυνὴ δ' ἀπελθέτω.

ΗΡΑΚΛΗΣ.

ἄπεισιν, εἰ χρὴ· πρῶτα δ' εἰ χρεῶν ἄθρει. 1105

ΑΔΜΗΤΟΣ.

χρὴ, σοῦ γε μὴ μέλλοντος ὀργαίνειν ἐμοί.

ΗΡΑΚΛΗΣ.

εἰδώς τι καὶ γὰρ τήνδ' ἔχω προθυμίαν.

ΑΔΜΗΤΟΣ.

νίκα νυν. οὐ μὴν ἀνδάνοντά μοι ποιεῖς.

ΗΡΑΚΛΗΣ.

ἀλλ' ἔσθ' ὅθ' ἡμᾶς αἰνέσεις· πιθοῦ μόνον.

ΑΔΜΗΤΟΣ.

κομίζειτ', εἰ χρὴ τήνδε δέξασθαι δόμοις. 1110

ΗΡΑΚΛΗΣ.

οὐκ ἂν μεθείην σοῖς γυναῖκα προσπόλοις.

ΑΔΜΗΤΟΣ.

σὺ δ' αὐτὸς αὐτὴν εἴσαγ', εἰ δοκεῖ, δόμοις.

ΗΡΑΚΛΗΣ.

ἔς σὰς μὲν οὖν ἔγωγε θήσομαι χέρας.

ΑΔΜΗΤΟΣ.

οὐκ ἂν θίγοιμι, δῶμα δ' εἰσελθεῖν πάρα.

ΗΡΑΚΛΗΣ.

τῇ σῇ πέποιθα χειρὶ δεξιᾷ μόνῃ. 1115

ΑΔΜΗΤΟΣ.

ἄναξ, βιάζει μ' οὐ θέλοντα δρᾶν τάδε.

ΗΡΑΚΛΗΣ.

τόλμα προτεῖναι χεῖρα καὶ θιγεῖν ξένης.

Α Δ Μ Π Τ Ο Σ .

καὶ δὴ προτείνω, Γοργόν' ὥς κατατόμῃ.

Η Ρ Α Κ Λ Η Σ .

ἔχεις ;

Α Δ Μ Η Τ Ο Σ .

ἔχω.

Η Ρ Α Κ Λ Η Σ .

ναί, σῶζέ νυν, καὶ τὸν Διὸς

φήσεις ποτ' εἶναι παῖδα γενναῖον ξένον.

1120

βλέψον δ' ἐς αὐτήν, εἴ τι σῇ δοκεῖ πρέπειν

γυναικί · λύπης δ' εὐτυχῶν μεθίστασο.

Α Δ Μ Η Τ Ο Σ .

ὦ θεοὶ, τί λέξω ; θαῦμ' ἀνέλπιστον τόδε ·

γυναῖκα λεύσσω τήνδ' ἐμὴν ἐτητύμως,

ἣ κέρτομός με θεοῦ τις ἐκπλήσσει χαρά ;

1125

Η Ρ Α Κ Λ Η Σ .

οὐκ ἔστιν, ἀλλὰ τήνδ' ὄρῃς δάμαρτα σήν.

Α Δ Μ Η Τ Ο Σ .

ὄρα γε μή τι φάσμα νεοτέρων τόδ' ἦ.

Η Ρ Α Κ Λ Η Σ .

οὐ ψυχαγωγὸν τόνδ' ἐποιήσω ξένον.

Α Δ Μ Η Τ Ο Σ .

ἀλλ' ἦν ἔθαπτον εἰσορῶ δάμαρτ' ἐμὴν ;

Η Ρ Α Κ Λ Η Σ .

σάφ' ἴσθ' . ἀπιστεῖν δ' οὐ σε θαυμάζω τύχῃ.

1130

Α Δ Μ Η Τ Ο Σ .

θίγω, προσείπω ζῶσαν ὥς δάμαρτ' ἐμὴν ;

Η Ρ Α Κ Λ Η Σ .

πρόσειπ' . ἔχεις γὰρ πᾶν ὅσονπερ ἤθελες.

Α Δ Μ Η Τ Ο Σ .

ὦ φιλτάτης γυναικὸς ὄμμα καὶ δέμας,

ἔχω σ' ἀέλπτως, οὔ ποτ' ὄψεσθαι δοκῶν.

ΗΡΑΚΛΗΣ.

ἔχεις· φθόνος δὲ μὴ γένοιτό τις θεῶν.

1135

ΑΔΜΗΤΟΣ.

ὦ τοῦ μεγίστου Ζηνὸς εὐγενὲς τέκνον,
 εὐδαιμονοίης, καί σ' ὁ φιτύσας πατὴρ
 σώζοι· σὺ γάρ δὴ τᾶμ' ἀνώρθωσας μόνος.
 πῶς τήνδ' ἔπεμψας νέρθεν ἐς φάος τόδε;

ΗΡΑΚΛΗΣ.

μάχην ξυνάρας δαιμόνων τῷ κυρίῳ.

1140

ΑΔΜΗΤΟΣ.

ποῦ τόνδε Θανάτῳ φῆς ἀγῶνα συμβαλεῖν;

ΗΡΑΚΛΗΣ.

τύμβον παρ' αὐτὸν ἐκ λόχου μάρψας χεροῖν.

ΑΔΜΗΤΟΣ.

τί γάρ ποθ' ἦδ' ἀναυδος ἔστηκεν γυνή;

ΗΡΑΚΛΗΣ.

οὐπὼ θέμις σοι τῆσδε προσφωνημάτων
 κλύειν, πρὶν ἂν θεοῖσι τοῖσι νεωτέροις
 ἀφαγνίσηται καὶ τρίτον μόλη φάος.
 ἀλλ' εἴσαγ' εἴσω τήνδε· καὶ δίκαιος ὦν
 τὸ λοιπὸν, "Αδμητ', εὐσέβει περὶ ξένους.
 καὶ χαῖρ'· ἐγὼ δὲ τὸν προκείμενον πόνον
 Σθενέλου τυράννω παιδὶ πορσυνῶ μολῶν.

1145

1150

ΑΔΜΗΤΟΣ.

μεῖνον παρ' ἡμῖν καὶ ξυνέστιος γενοῦ.

ΗΡΑΚΛΗΣ.

αὐθις τόδ' ἔσται, νῦν δ' ἐπείγεσθαί με δεῖ.

ΑΔΜΗΤΟΣ.

ἀλλ' εὐτυχοίης, νόστιμον δ' ἔλθοις πόδα.
 ἄστοις δὲ πάσῃ τ' ἐννέπω τετραρχία
 χοροὺς ἐπ' ἐσθλαῖς συμφοραῖσιν ἰστάναι

1155

βαμούς τε κνισᾶν βουθύτοισι προστροπαῖς.
νῦν γὰρ μεθηρμόσμεσθα βελτίω βίον
τοῦ πρόσθεν· οὐ γὰρ εὐτυχὸν ἀρνήσομαι.

ΧΟΡΟΣ.

πολλαὶ μορφαὶ τῶν δαιμονίων,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί.
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκῆτων πόρον εὔρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα. X

1100

1 Akman - 2 Akman - 3 Sin, ...
4 Eng. ...
6 ...
X ...
10 ...
11 ...
12 ...

NOTES.



NOTES.

N. B. In the Notes, Matthiæ's Grammar is referred to by the letters Mt., and by the sections of the second German edition, which are given in the last editions of Blomfield's translation. Sophocles and Euripides are usually cited according to the numbering of the verses in Dindorf's "Poetæ Scenici," who in Sophocles follows Brunck, and in Euripides, for the most part, Barnes. In quoting from Æschylus, Wellauer's edition is sometimes followed, and the lines, as Dindorf and for the most part Schütz have given them, follow in parentheses.

ON THE ARGUMENT.

Ἀπόλλων ἡτήσατο. The ground of Apollo's friendship for Admetus is told in the prologue. A learned Scholiast on v. 1, says, that the commonly received story is followed by Euripides. Others say, that he slew the sons of the Cyclops; others again, that he served Admetus after having slain the dragon at Pytho; and this agrees with a whole circle of fables relating to Apollo. The vengeance of Jupiter was incurred by Æsculapius for raising some one to life. Our poet, by his use of the imperfect *ἀνίστη* (v. 127), implies that he often exercised this power. Nine different statements as to the person raised by Æsculapius are cited by the Scholiast from as many authors. All this shows, that the story was often worked over by poets and mythographers. The time of this service was a great year, or eight years. For the philosophical examination of this mythus, Müller (History of the Dorians, Book ii. pp. 204, 320, in the German,) may be consulted with advantage.

Ἄδμητος. Both Admetus and Alcestis were of the tribe of

the Minyæ, concerning whom see Müller's "*Orchomenos*," especially p. 256. Cretheus and Salmoneus were brothers, and sons of Æolus. Pheres, father of Admetus, was a son of Cretheus; and Tyro, daughter of Salmoneus, bore Pelias, the father of Alcestis and Acastus; (see v. 732.) Jason was of the same family, being nephew of Pheres and of Pelias, and cousin of Admetus.

The name of Admetus is inwoven in the peculiarly poetical fables which relate to the Minyæ. When Jason, according to Pindar's most beautiful description in the fourth Pythian Ode, came down from mount Pelion to claim the kingdom of Iolcus, which Pelias had wrested from his father, his relatives went to greet him. "Pheres came from the neighbourhood, and left the fountain Hypereis. Amythan came from Messene, and speedily Admetus came and Melampus with kind feelings towards their cousin." (Pyth. iv. 222 - 225.) Admetus was also one of the Argonauts (Apol. Rhod. i. 49; Orph. Arg. 176 - 179), and one of the companions of Meleager in hunting the boar (Apol. p. 49, ed. Heyne.) According to the mythus preserved by this latter author (comp. also Hyginus, Fab. 50, 51), he won Alcestis through the kindness of Apollo. Pelias had promised her to whoever should yoke lions and boars together: this Apollo enabled him to do; and, on bringing a chariot drawn by these animals to Pelias, he received her in marriage. I have thought it worth while to mention these mythi, because they lie partly out of the common circle of fables, and serve to individualize the characters of the piece.

Homer alludes to Admetus in the catalogue of ships (Iliad ii. 711, 764), where his son Eumelus appears as one of the Grecian leaders. He had the best horses, says the poet, of any chieftain before Troy except Achilles, for they had been reared by Apollo. In Iliad xxiii. he contends in the chariot race, which was held in honor of Patroclus. His wife Ipphthima, sister of Penelope, is mentioned Odys. iv. 798. He is a little boy in the present play, and his

sister, whose name, according to the Scholiast on v. 269 (ed. Matthiæ), was Perimele, appears without speaking.

οὐδενίῳ, *neither* of the other two. This must refer to Æschylus and Sophocles, neither of whom, says the writer of the argument, wrote a drama upon this subject.

ἐν Φεραῖς. This place, reputed to have been founded by Pheres, was situated near lake Bæbeis (comp. v. 590), now called Carlas, in a fertile soil, at the distance of 90 stadia from Pagasæ, its emporium. It was very near mount Pelion and not far from Iolcus. It had a celebrated fountain, Hypereis, alluded to by Homer, and which Mr. Dodwell and Sir William Gell have thought that they recognised. Phæræ arose into importance under its tyrant Jason, about 390 B. C. and sunk upon the ascendancy of Philip of Macedon. See Cramer's *Greece*, i. 392, Mannert, vii. 588, and the authors there cited.

ἀνοικτεία τῆς τραγικῆς (sc. δράματα). The ancient tragic poets, notwithstanding what is here said, occasionally produced pieces which did not have a tragic termination. Such are, besides the *Orestes*, the *Furies* of Æschylus, the *Philoctetes* of Sophocles, the *Ion*, *Helena*, and *Iphigenia in Tauris*, of Euripides. But it must be confessed, that the feelings excited by tragedy are less sustained in the *Alcestis*, after her supposed death, than in any other tragedy that has come down to us. In its catastrophe this play bears some resemblance to the "Winter's Tale" of Shakspeare.

On the *dramatis personæ* it may be observed, that only two characters converse on the stage together, excepting in the scene where the boy Eumelus speaks. This is the case also in the *Medea*, but in no other play of Euripides, and in none of Sophocles. This arrangement would make it possible for two actors to perform all the parts except that of the child, and would render superfluous the third one of the actors assigned to each of the contending poets by the archon. See on this subject Elmsley's *Medea*, notes on the *dramatis personæ*, and his review of Markland's *Supplices*, (Quart. Rev. No. 14.)

ON THE PLAY.

1. ὦ δῶματα. Here there is an exclamation, without any address following it. The Andromache and Electra of Euripides begin in the same way. See Mt. § 312. 6.

2. ἐν οἷς—αἰνέσαι, in which I dignified to put up with a hired laborer's fare. — ἔτην here denotes bearing or enduring that which is beneath one's situation. Comp. 572. — θῆσσαν, properly the feminine of θής, is here used adjectively instead of θητικὴν. — αἰνέσαι, to acquiesce in, put up with. This is a modification of the idea of praising or of assenting to, which αἰνέω so often has. Faint praise, or mere assent, is acquiescence. αἰνεῖν seems to have meant at first to tell, bid, advise. Hence came the signification to approve, to praise. To approve is sometimes to assent to, as in v. 525, and to consent to or grant, when a request is made, as in v. 12.

5. οὗ, on whose (or, it may be, on which) account. Verbs denoting to be angry often take a genitive of that, on account of which the feeling is aroused. Comp. Antig. 1177.

7. ἄποινα is in apposition with θητεύειν. Apollo was placed in this condition, as a satisfaction or atonement for having shed blood. In this the fable copies the usages of early times in Greece, when exile, during one or more years, was an ordinary atonement for manslaughter.

8. Let the learner notice the accusative without a preposition after verbs of motion, which is exceedingly common in the tragic poets. Comp. 413, 545, 560, 872. — ἐβουφόρουν. As Apollo is called a shepherd in v. 572, this word is probably taken here in the wide sense of tending flocks, as well as herds. So βουκολέω, in Iliad xx. 221, is used of tending horses.

9. ἔσωζον, for brevity's sake, includes σώζω also. Hence the use of ἐς τόδ' ἡμέρας is justified. — ἐς τόδ' ἡμέρας = εἰς ταύτην τὴν ἡμέραν. This and similar phrases are common

both in the poets and prose writers. The genitive is that, in respect of which the demonstrative is asserted.

11. The ordinary idiom would be *ὃν ἐρρύσάμην μὴ θανεῖν*, (Comp. Orest. 599), or *ἀπό, ἐκ, θανάτου*, or *θανάτου* without a preposition: comp. v. 770. After many verbs containing a negative idea, an infinitive usually takes *μὴ*; but occasionally the infinitive is annexed without *μὴ*. See Mt. § 534, 4, 3. The distinction seems to be this; the infinitive with *μὴ* expresses the result of the action; without *μὴ*, that, in reference to which deliverance is effected.

12. *Μοίρας δολώσας*. According to the Scholiast, the fable made Apollo obtain this of the Fates, after he had intoxicated them with wine. The Greeks thought, that the decree of the Fates could be modified, or suspended in its execution, but not without their own consent. Comp. Herodot. 1. § 91.

13. Wakefield takes *τὸν παραντίκα* by itself, as though there were an ellipsis of *χρόνον*. Comp. *τὸν αἰὲ* for *τὸν αἰὲ χρόνον*, Soph. Electr. 1075. There is, however, no reason for separating these words from *Ἀιδην*, which here denotes *death*.

14. *διαλλάξαντα*, on condition that he gave in exchange, sc. *ἀντὶ ἐαυτοῦ*. This compound of *ἀλλάσσω* scarcely occurs elsewhere in the tragic poets in this sense.

16. *ἔτικτε*. The imperfect and present participle of *τίκτω* are sometimes used for the aorist and aorist participle, without any difference of sense. Comp. 338, Soph. Electr. 342, Œd. R. 1247, with the numerous passages where *ἔτεκον* and *ἡ τεκοῦσα* are found. *οἱ τεκόντες*, however, in the sense *parents*, is, I suspect, alone used. See the note on Prometheus. 667, for this confusion of tenses.

17. *ἥτις* really refers to an implied accusative after *εὔρε* (or rather contains in itself that accusative), and would naturally be *ὅστις*; but, by a sort of attraction not uncommon in the poets, it is put in the same gender with *γυναικός*. — In v. 18, *μηκέτ'*, the old reading, broke the connexion

of the members of the sentence. Hence Monk and Wakefield, after Reiske, give *θανών* for *θανεῖν*, and therefore *οὕτως* for *ἥτις*. But *μηδ' ἔτι*, the conjecture of Musgrave and Barnes, is found in the Copenhagen MS.

20. *ψυχορροῖα* is explained by Troades 751, *πνεῦμα, ἀπορροήσεις σέθεν*. *ψυχορροῖα* occurs v. 143, which Hesychius explains by *ἀποθνήσκει*.

22. The poets sometimes speak of the Gods, as being polluted, like men, by the contact or presence of the dead. In Hippolyt. 1437, cited by Monk, Diana says, when Hippolytus is dying, "Farewell, for I may not look upon the dead, nor pollute my countenance with deadly exhalations" (i. e. with the last breath of the dying). — *κίχην*, 2nd aor. from *κίχάνω*.

24. *τόνδε* may be rendered by *here*. "The demonstratives often stand, especially in the nominative and accusative, for the adverbs *here, there*, as the person or thing mentioned was, as it were, pointed at with the finger." Mt. § 471, 12. Buttman, § 127, 1. See 137, 234, 507, 1006, and very many other instances.

25. *ἱερῇ*. He is so called, as sacrificing those who die to the powers below. Comp. v. 76. The form *ῆ* for *έα* is common to the epic and tragic poets. See Buttm. § 52, note 1. Elmsley held *έα*, forming, by synizesis, one syllable, to be the true reading, wherever the accus. in *ῆ* from *εύς* is found in the tragic poets. — *θανόντων* follows *ἱερῇ* on account of the idea of sacrificing, which lies in that word. For the genitive of the *victim* after i. comp. Herc. Fur. 450.

26. *σύμμετρος*, at the right time. *σύμμετρος* means *corresponding in measure*, thence *suited as to measure*, and is then used to denote correspondence or congruity in other things, as space, time, color. In Soph. Antig. 387, *ποία ἐύμμετρος προὔδην τύχη*; the sense is, *what circumstance did I come forward just at the right time for?*

29. *τί σὺ τῇδε πολεῖς*, why dost thou move about here? *σὺ* is emphatic. Comp. Orest. 1269, *τίς ὁδε πολεῖ ἀμφὶ*

μυλαθρον; this verb is also active, as in Æsch. Pers. 307, πολῆι νῆσον, *haunts, or floats about, the island.*

31. ἀποριζόμενος, *abolishing*, the opposite of ὀρίζων, *enacting or establishing*. — τιμάς = γέρα, the *prerogatives, rights, office*, of the respective Gods in the division of the world. Comp. v. 53, and Prometh. 229.

34. ἐπὶ τῇδ', sc. Alcestis, taken with φρουρεῖς. — In v. 35, ὀπλίσας χεῖρα τοξήρη = ὁ. χ. ὥστε τοξήρη εἶναι, i. e. τόξῳ. See Antig. 791.

36. τόδε refers forward to the infinitive προθανεῖν, as the demonstratives often do. Comp. 371, where τάδε refers to γαμῆν, 372, and Medea, 259, where τοσοῦτον refers to σιγᾶν, 263. For τόδ' Elmsley and Monk would have us read τόθ', without any sufficient reason.

38. κεδνοῖς λόγους, *good reasons*. The same phrase in Rhesus 272, means, *words worth the hearing*. κεδνός is used by the Attic poets in as general a sense as καλός or ἀγαθός. — τοι is the reading of the Copenh. MS.; for which most edd. have τε.

40. Wakefield cites on this verse "nunquam humeris positurus arcum," from Horat. Od. iii. 4, 60.

41. γε in replies often answers to *yes*. The preceding remark is then admitted, but restricted: see 47, 62, 374, 404, 524; Antig. 518, 749. The student would do well to remember that this is only one of the forms, under which the affirming but limiting power of γε appears. It may also be often rendered by *certainly, at least, indeed, even*, or by mere emphasis.

46. ἀμείψας = διαλλάξας, v. 14, *having given as a substitute*. ἀμείψαι, however, in 462, means *to receive in exchange*. This verb means *to pass over or across*, (1.) in the sense of *going across*, (2.) in that of *transferring or exchanging*, of *giving or receiving in exchange*. — ἦκειν is always in sense a perfect, denoting *to have come, to be here*.

47. νερεῖαν ὑπὸ χθόνα, *under the ground beneath, or within the earth, ad inferos* = ὑπὸ χθόνα simply. This phrase is found in Herc. Fur. 335; Cresphont. frag. 16.

48. οἶδ' ἄν εἰ. ἄν here, and in similar cases, is transposed from its proper place, and really belongs to πείσαιμι. Porson, regarding this transposition as too harsh, read ἄρ' for ἄν in a precisely similar passage, Medea, 937 (941). But this transposition is now admitted by all good scholars. See Mt. § 599, 3; Monk's note on this passage; Elmsley on Medea 911; Hermann on the particle ἄν (Classical Journal, No. 72, p. 222). ἄν is necessary in this case. Comp. Xen. Cyrop. i. 6, 41, οὐκ οἶδ' ἔγωγε εἶ τινα λίποις ἄν τῶν πολεμίων: Aristoph. Birds 1018, οὐκ οἶδά γ' εἰ φθαιῆς ἄν. These examples, cited by Matthiæ and Elmsley, show it in its proper clause.

49. τοῦτο is a substitute for κτείνειν: there is therefore no ellipsis of ποιεῖν here.

50. μέλλουσι, sc. θανεῖν, *who delay to die*, when the proper time has come; i. e. who are old enough to die.

51. ἔχω λόγον, *I possess*, i. e. understand, *your meaning*.

52. ἔστι — ὅπως; *is there any way in which? or, in any manner, by any means*. ἔστι is often joined with relative adverbs, and, — its proper subject being at first suppressed and then lost sight of, — forms an adverbial phrase with them. Thus οὐκ ἔσθ' ὅποι, v. 113, *there is no place to which, or to no place whatsoever*; ἔσθ' ὅτε, v. 1109, *aliquando*; οὐκ ἔσθ' ὥς, Antig. 750. ἔστι is also thus joined with the relative itself, as in the common phrase ἔστιν οἷ, and the word ἐνιοι, according to some, is made out of ἐνι for ἐνεστι and οἷ. Comp. Mt. § 482. — μόλοι. The optative in independent interrogative sentences usually takes ἄν, but not always. Thus we have τίς κατάσχοι, Antig. 605.

56 – 59. The sense is, *though she should die an old woman, she shall have a rich burial*. Death replies, *You make your law, Phæbus, in favor of the wealthy*. Apollo. *How did you say? But are you really even a logician, without my knowing it*. Death. *They who have the means would (in that case) purchase liberty to die old*. — ἐχόντων = ἐχόντων χρήματα. Comp. Cress. frag. (8 Matth.), τῶν ἐχόντων πάντες ἀνθρώποι φίλοι. — οἷς πάρεστι, sc. τὸ ὠνεῖσθαι,

implied in *ὠνοῖντο*. — The construction of v. 59 is *ὠνοῖντο* (*τὸ*) *γηραιούς θανεῖν*. Here *γηραιοί* should regularly stand, but the tragic poets abound in examples where a word, used with an infinitive, and referring to the subject or object of the finite verb in a sentence, varies from it in case. The Scholiast adopt the construction *ὠνοῖντο γηραιούς, ὥστε θανεῖν*; *they would hire old men to die for them*. But there was no reason, why the rich should hire old men to die for them, rather than young.

64. *ἢ μήν*, *assuredly*, or *yet assuredly*; not *nihilominus*, as Monk renders these particles.

67. "*Ordo est*," says Wakefield, "*ὄχημα ἐκ τόπων Θρηκῆς: currum qui est in Thracia*." But it is better to take *ἐκ τόπων* with *πέμπαντος μετὰ*; the idea of *bringing* being implied in this connexion. — *ἵππειον ὄχημα*, like *τέτρωρον ἄρμα*, v. 483, means, the *horses*, without necessarily implying the *chariot*. Comp. *ἄρμασι ἐνδίδωσι κέντρον*, Herc. Fur. 881; *ἀσιλωτον ζυγοῖς ὄχημα*, *chariot-horses not bound by a yoke*, i. e. held only by the rein, Ion 1150, where see Musgrave's note.

72. *πλέον* is used as a noun, and denotes *furtherance*, *advantage*, *profit*. Some of the phrases in which it occurs are, *τί πλέον*; *what is the use?* *οὐδὲν ἐς πλέον ποιῶ*, *I do nothing to advantage*, Soph. Œd. R. 918; *τί προσθίμην πλέον*; *what advantage should I have accruing?* Soph. Antig. 40; *οὔτ' οὐδὲν ἦν ἐρευνῶσιν πλέον*, *when they got no advantage by searching*, Id. 268. So *πλέον λαβεῖν*, *πράσσειν*, *ἐγγάζεσθαι* occur. In v. 745 we have *εἴ τι πλέον ἔστ' ἀγαθοῖς*, *if the good have any advantage, if they are better off*.

74. Death performs the act, which priests were wont to do, in consecrating the victim. *κατάρχομαι* is almost technically used concerning the *commencing rites* at sacrifices, especially that of *cutting off and burning hairs*. Hence Hesych. defines *κατάρχασθαι τοῦ ἱερείου* by *τῶν τριχῶν ἀποσπάσαι*. But the term is taken in a wider sense for any of the *commencing rites*, e. g. *sprinkling the victim with lustral water*, *sprinkling οὐλοχύτας* or *coarsely ground barley on its*

head. For this note I am indebted to Monk, and especially to Küster on Aristoph. Birds 959.

75. ἱπὸς θεῶν, *devoted to the Gods as a victim.* The genitive is that of the possessor. Comp. Mt. § 315, 1.

76. ἀγνίστην. Macrobius, Saturnal. 5. 19, "ἀγνίσται Græce dicunt diis consecrare." — ὅτιον should regularly have ἄν with the subjunctive. For its omission see Mt. § 527, Obs. 2. — ἔγχος, used only of the *spear* by Homer, is taken as a general word for *weapon* by the tragic poets, and often, as here, answers to ἐλφος.

This prologue is less awkward than many in Euripides, e. g. than that of the Troades, of Hippolyt., of Ion. Both Apollo and Death have a probable ground for being on the spot at this juncture. The opening speech of Apollo is rather an address to the audience, than a soliloquy. The ensuing dialogue wants dignity, at least where Apollo tries to chaffer with Death. Almost all the plays of Euripides begin with a direct narration of whatever the poet judged to be necessary for the understanding of the piece. This departure from the usual practice of Æschylus and Sophocles, and from the rules of art, was probably occasioned by the necessity under which Euripides was placed, of varying, for the sake of novelty, from the commonly received versions of the heroic fables.

The chorus should always have a probable ground for convening. This is the case here; for it consists of old men of Pheræ, who come to condole with their lord. In several plays of our author, either there is no reason for the assembling of the chorus in the nature of the plot, or it is placed in absurd situations. Thus in the Medea, she projects the murder of their own sovereign before the members of the chorus, and they listen patiently. The chorus divides on entering the orchestra, and the two parts question one another as to the state of the family within. A song is then sung, the burden of which is, that the deliverance of Alcestis from death is impossible (112 — 136). A maid, hearing the noise without the gate, comes out and gives a

minute and most affecting account of her mistress, (137 – 212).

79. Elms. would strike out *τις*, as *οὐδεὶς τις* scarcely occurs, and some MSS. omit it. Monk therefore gives *πέλας ἔστι' οὐδεὶς*.

80. *εἴποι* is read, because that is a faulty anapæst, in which a dactyl in the second or fourth place follows an anapæst in the first or third.

88. *πεπραγμένοι* in Æsch. Choëph. 132, means *confecti*, *those with whom all is over*; and *διαπεπραγμένος* is often used in the same signification. But here *πεπραγμένων* is neuter and genitive absolute: *a lament as though all was over*. It is the impersonal *πέπρακται* put into the participial form.

90. *στατίζεται* = *στάσιν ἔχει*, i. e. for the purpose of announcing the event and calling in mourners.

91. *μετακύμιος ἄτης* = *μετὰ τῶν κυμάτων τῆς ἄτης*. There is, perhaps, an allusion here to Castor and Pollux, who were thought to appear in storms to sailors, and to bring about a calm. The force of *μετά* in composition, the Scholiast illustrates by *μεταλχιον*, *the space μεταξύ τῶν αἰχμῶν*, *between the spears*, or armies. — For *εἰ γάρ*, see 536.

93. *οὐ τᾶν*, by crasis for *οὐ τοι ἄν*, *surely not, not though*. *φθιμένης*, sc. *αὐτῆς*, *if she were dead*.

94, 95. The others deny, yet in a doubting manner, that which would account for the silence within, i. e. that she had been carried out for burial, *for surely she is not gone from the dwelling*. The reply is, *How so? I do not think so. What encourages you (to say so)?* — *πόθεν*. Interrogative sentences often imply that a negative answer is expected, and hence some interrogative phrases usually have a negative import. Comp. *πόθεν γάρ*; *for whence could you know it?* i. e. it cannot be, 781. *ποῦ τόδε*; *where is this?* i. e. it is impossible, 1075. And so in the phrase *πόθεν γάρ*; *πολλοῦ γε καὶ δεῖ*, often used by Demosth.

96. *ἐρημον*. Schol. *χωρὶς ὄχλον*, *private, without a procession*.

98. Pollux 8. § 65 (vol. ii. p. 131, ed. Lips. 1824), says, "Those who visited the house of a mourner, when they went out, purified themselves by sprinkling with water. This water was placed in an earthen vessel, and had been brought from another house." The vessel was called ἀρδάνιον, τὸ ὄστρακον, πηγαῖον. See Küster on Aristoph. Eccles. 1033.

102. The custom of cutting off part of the hair as a sign of mourning is well known. Hence a lock was hung up at the vestibule in token of affliction within. — τομαῖος. The tragic poets observe no fixed rule about the endings of many adjectives in -ος, but give them two or three, as best suits the metre or style. We have in the feminine δρομαῖος, 244, σκοτίος, 125, but σκοτία, 269; ὀθνείος, 532, but ὀθνεῖα, 646; θυραῖος, 805, ἄθλιος, 1038, and ἔρημος, 925, which last has commonly but two endings in Attic writers. — ᾧ πινεῖ. The metre shows ᾧ to be a neuter plural. Musgrave's Latin version translates this phrase by *quæ fiunt*. But it may be questioned whether πινῶ can have this meaning of *occurring*, or *taking place*, although it may signify *to fall* or *turn out*. If it cannot, the neuter plural must refer to *χαῖρα*, and the verb mean *to fall* or *be cut*. For examples of this reference of a neuter plural pronoun to a feminine noun, see Mt. § 439. But the present, if an instance of this idiom, is in some respects unlike those which Mt. gives. For πινεῖ see the note on v. 403.

103. νεολαία = ὁ νεὸς λεώς. It is elsewhere a noun, but here, according to the Scholiast, used adjectively, = νεά. Monk writes νεολαίᾱ, making it a dative after χεῖρ. This word is pronounced in three syllables by synizesis, as θεός so often is in one. The allusion is to the wailing women (*præficeæ*), who sang their *neniæ*, or ἰάλεμοι, and in the procession went before the bier, beating their breasts. Comp. Iliad xviii. 339; Jeremiah, ch. ix. 17.

105. καὶ μὲν, *and yet*. These particles often mean *and surely*.

106. *τί τόδ' ἀδῶς, what is this which you utter?* The student has probably often noticed this idiom of the Greek language, by which an interrogative and a demonstrative pronoun are united in one proposition (here in the accusative), whereas in English, two clauses connected by a relative would be required.

108. When the same or a similar word is repeated in a second clause, it is usually accompanied with *δέ*, and *μέν* is is often omitted in the first. *δέ* may be conveniently rendered by *yes*, or *I say*. Comp. Medea 131, *ἔκλινον φωνάν, ἔκλινον δέ βοάν*.

112–117. The sense is, *but one could not deliver the life of the unhappy one, even by sending an expedition to any part of the Lycian land, or to the dry abode of Ammon.* — οὐδέ — *ἐσθ'* *ῥποι* are taken together, and followed by *αἶας*. See v. 52. — *ἦ* — *εἴτε* = *ἦ* — *ἦ*. Mt. § 617. — *Λυκίας* Monk changes into *Λυκίαν*, depending on *ἐπί*, as the preposition is often expressed before the second, and not before the first of two nouns. Then *αἶας* would mean *the earth*. But neither the construction, nor authorities for the text, demand this change. Allusion is made to the oracles in Lycia, one of which, that at Patara, was in great repute, and so were the diviners of Telmessus in early times. (Herodot. i. 78.) The oracles of remote regions are spoken of, not as being in higher credit than those of Greece, but in order to show that there was no help for Alcestis in any part of the world. — *παράλῃσαι*, sc. *θανάτου*. The construction demands the optative, although *παράλῃσαι* has the authorities for the text in its favor. This is a rare word in the Attic poets. Comp. v. 932, and Pindar, Olymp. ii. 95. *τὸ τυχεῖν* — *παράλῃναι δυσφρόνων*, *to win, sets free from cares*. *ἄν* is omitted as in v. 52.

118. *ἀπότομος*, *rugged, hard*. Comp. 981. This word Monk first put in the place of *ἄποιμος*, in order to restore the metre.

120. *τίνα* is often put for *ἄν τινα* in direct inquiry. *ἔχω*, here = *οἶδα*.

122 – 129. Æsculapius is here intended. See v. 4, the notes on the Argument, and Virg. *Æn.* vii. 770. There is, as Matthiæ remarks, an anacoluthum in 122 – 126. Instead of *μόνος δ' ἄν — ἤλθεν προλιπούσα*, we should naturally have had *μόνος δ' ἄν — ἔσωσεν αὐτήν*. *ἄν* belongs to *ἤλθεν*, and *μόνος* must now be joined to the conditional clause. — *εἶλε, overcame, slew.*

139. *δεσπότης* is correlative with *δοῦλος*. Thus in 210 – 212, Admetus is called the *δεσπότης* of the slave, but the *κρίταρος* of his subjects. — *εἴ τι τυγχάνει* is euphemistic, death being intended. Comp. 1023.

143. *προωπής*. This word in v. 186 denotes *bending forward*; in Andromache 729, *forward, inclined*; in Æsch. Agam. 234, *prone, fallen forward*. In the text it seems to denote *inclined* or *ready to die*, Schol. *εἰς θάνατον προνευκυῖα*.

145. *πάθῃ*. Here the other reading, *πάθοι*, would be a solecism. Where future time is spoken of, and *πρίν* is used, it is ordinarily construed with an infinitive after an affirmative clause, and with a subjunctive and *ἄν* after a negative one. This is Elmsley's rule, note on Medea 215.

146. *ἐλπὶς* is followed by an infinitive, like our noun *hope*. The *aorist* after a word expressive of *hope* is as good Greek as the *future*. And so we say in English, *I hope to go*, and *I hope that I shall go*. Comp. 294, and see Lobeck's Phrynichus, p. 745, seq.

152. *τίς ἐναντιώσεται = τίς ἀντιρεῖ*. — The next line Monk translates, *what must the woman be that has surpassed her?* But, as *τι χρὴ γενέσθαι*, ~~ought to~~ ^{should} mean, *what ought to become of?* Matthiæ adopts Reiske's conjecture, *τίς μὴ for τι χρὴ*. The sense, with that reading, is, *who (will dispute) that she was the nonpareil of women?*

157. *θανμάσει*. The usual future of *θανμάζω* is *θανμάσομαι*.

159. This is the only instance of trisyllabic feet concurring in trimeters in this play.

160. *δόμων* here means *closets* or *chests*. It is used with

the latter signification in Hesiod, Op. 96. Something so οἶκος has the sense of *chamber*. — Alcestis does for herself in expectation of speedy death, what was done for the dead by surviving friends; she bathes herself and puts on her best robes.

161. ἡσκήσατο, *she arrayed herself*. So Æsch. Persæ, 182, πέπλοισι Περσικοῖς ἡσκημένη.

163. Most probably the goddess here addressed was Artemis or Hecate, who was especially honored at Phereæ. Comp. Spanheim on Callim. H. in Dian. 259, cited by Monk, and Müller, Dorer i. 320.

165. ὀρφανεύσαι, *to take care of in orphanage*. Comp. 297, and for the passive 535. — The construction changes at v. 166 from the infinitive dependent on αἰτήσομαι to the imperative, and back again in 168 to the infinitive.

167. ἡ τεκοῦσα governs a genitive here like a noun, which is not a very common construction for the participle to take. We have, however, ὁ ἐκείνου τεκών, Eurip. Electr. 335; σοῦ τὴν τεκοῦσαν, Ion 308, cited by Matthiæ.

172. The myrtle was in common use for adorning the head at festivals, (759, Eurip. Electr. 778,) for crowning the altars and statues of some Gods, (Spanh. on Callim. H. in Dian. 201 – 203,) and especially, as being an evergreen, was made into chaplets worn by the dead, or placed on tombs, (Eurip. Electr. 324, 512.) In the present case Alcestis crowned the altars with myrtle, which, from its connexion with funeral ceremonies, was peculiarly appropriate, and, *while praying*, cut off its leaves; denoting, apparently, that, as the evergreen thus lost its leaves, so she was to be soon cut off from life.

173. ἄκλανστος, ἀστένακτος, are here active. But such adjectives are often passive also, as is ἄκλανστος in Antig. 29.

174. Euripides forms both χρωτός and χροός from χρώς; the former most usually.

175. ἐσπεσοῦσα has a different shade of meaning with

θάλαμον and with *λέχος*: with the first it is *bursting into*, going into in a falling position; with the other, *throwing herself upon*.

176. *δή* makes a crasis with the *ε* of *ἐδάκρυνε*.

177. *ἔλυσσά παρθένεια κορεύματα, solvi virginitatem. παρθένεια* is nearly superfluous. — *θνήσκω περὶ* is far rarer than *θ. ὑπέρ* or *θ. πρό*, and Valckenaer says, that this is the only instance which he has met with. But Monk cites from Tyrtæus, frag. i. 13, *περὶ παιδων θνήσκωμεν*.

180. *μόνην, me only*, i. e. no other woman has perished in a similar manner, destroyed by marriage in this way. Blomfield conjectured *μόνον*. — *προδοῦναι, to be faithless to*.

182. This verse is parodied by Aristophanes, Knights 1250, where Cleon thus addresses his crown, which he is giving up:

ὦ στέφανε, χαίρων ἄπιθι, καὶ σ' ἄκων ἐγὼ
λείπω · σὲ δ' ἄλλος τις λαβὼν κεκτήσεται,
κλέπτῃς μὲν οὐκ ἂν μάλλον, εὐτυχῆς δ' ἴδως.

“O crown, depart in peace: unwillingly

I leave thee: some one else shall take and own thee,

No greater thief, but yet perhaps more fortunate.”

The reading *οὐχὶ μάλλον* was probably an early emendation for *οὐκ ἂν μάλλον*, in order to get rid of *ἂν*. *οὐσα* is understood, and *οὐκ ἂν οὐσα* is equivalent to *ἥτις οὐκ ἂν εἴη*.

183, 184. *κυνεῖ* — *δεύεται* were first introduced into the text by Porson, instead of *κύνει δεύετο*. See v. 839.

186. *προνοπής*, according to Matthiæ, is taken with *ἐκπεσοῦσα*. But then *στείχει* stands entirely alone, and is flat. The sense is, *bursting away from off the bed, she moves on, bending forward*.

187. *ἐπιστροφή*, *rediit* according to Monk. But *ἔξιοῦσα*, being future, shows that she had not yet left the chamber. It rather means, *wandered around or over*. This sense it has in Ion 352, and elsewhere; like the derivative *ἐπιστροφάομαι*.

194. *κακός*, *mean, low*. — Let the student notice here

and in v. 198 the sequence οὕτω — ὅν, and τοσοῦτον — οὗ. In both cases the second clause might begin with ὥστε, which is the more ordinary mode of expression.

197. The sense is, *and if he had died, he would indeed have perished*; i. e. and that would have been the end of his misery. — τ' ἄν = τοι ἄν.

198. ποτ' οὐ = οὐποτε, as ἔτ' οὐκ = οὐκέτι, Soph. CEd. R. 24. But in the case of οὐποτε this transposition is very rare, and the text is doubtful. Hermann, on Soph. Trachin. 160, renders οὐ ποτ' οὐ λελήσεται, *cujus aliquando* (i. e. at any time) *non immemor erit*. — The forms κεκήσσομαι (181), λελήσσομαι, the latter rather rare, coexist with the proper futures κτήσσομαι, λήσσομαι, without any difference in sense.

199. ἦ πον = ὄντως πον, *surely, I think*. Elmsley, on Medea 1275, denies that ἦ πον can have place in interrogative sentences. If this is not always true, it is in the present case; for the chorus could not doubt so much about the grief of Admetus, as to inquire whether he felt it. See Hermann's remarks on Elmsley's Medea, v. 14.

200. The clause following εἰ is an explanation or epexegetis of τοιαῖδε κακοῖς.

204. Matthiæ's pointing, and his conjecture of γε for δέ, appears in the text. νόσῳ is to be taken both with the verb and the participle. παρειμένην νόσῳ, *bereft of strength by disease*, occurs Orest. 881, and ἄθλιον βάρος is said of Pentheus carried in the hands, Bacchæ 1216, which Monk cites. Matthiæ gives as the force of νόσῳ παρειμένη γε, *quippe morbo soluta*: comp. his Gram. § 602.

207, 208. These tame lines occur in their proper place in Hecuba 411, 412. See Valckenaer on Hippolyt. 680, (ed. Glasg.)

213. τίς πᾶ. A double interrogation, like τίς πόθεν ἔσσι, Odys. i. 170. πῶς — ἐκ τίνος νεὼς ἦκετε, Helena 1543. See also Antig. 2, 1342.

215. ἐξεῖσι τις, i. e. *to tell that she is living*. — ἦ τέμωι τρίχα, i. e. *or shall I mourn for her death?* So the Schol. But Matthiæ approves of Erfurdt's conjecture; ἦ, *really*, for

ἤ, *or*. But ἤ in a question implies surprise and doubt, which would be out of place here.

, 217. *δῆλα*. As this sentence seems to be an answer, it justifies us in dividing 213–219 between semichoruses, as Matthiæ first conjectured. The maid went into the house at v. 212. I should prefer giving 220–225 to the whole chorus, for all are called on (v. 219) to join in the prayer. But if so, 234–237 must be given to it also.

228. οἱ ἔπραξας, *how thou hast fared!* how much thou hast suffered! *πράσσειν* with adverbs and some pronouns means *to be placed in circumstances, to fare*. Comp. 245, 605, 961, 1023.

229. *ἄρα, nonne*. *ἄρα* as well as *ἄρ' οὐ*, often implies that the answer is to be affirmative. *ἄρα πελάσσαι* is spoken with reference to Admetus. — Monk cites, in illustration of this line, Soph. CEd. R. 1373, οἶν ἐμοὶ δοῖν | ἔργ' ἐστὶ κρείσσον' ἀγχόνης ἐργασμένα, i. e. *deeds, for which hanging would be too good a death*, would not be an expiation. In the present case, the chorus says that hanging would not sufficiently express the depth of the calamity of Admetus.

230. οὐρανίῳ = *μετεώρῳ*, Schol., *hung up aloft*. It means (1.) *of the heavens*, as οὐράνιος πόλος, Prometh. 430, comp. 164; (2.) *in the heavens*, thence *lofty*, Eurip. Electr. 860; *immense*, Soph. Antig. 418.

237. *μαραινομένην κατὰ γᾶς παρὰ*, by what is called *constructio prægnaans*, means *wasting away and going beneath the ground to*. So a Scotch song has the expression "*wearing awa' to the land of the leil*."

241. ἀπλακίων for ἀμπλακίων, participle of ἤμπλακον, ἤπλακον = ἤμαρτον, an aorist from a disused present. *μ* is omitted in the forms derived from this aorist when the measure requires it. The English Scholars write ἀπλακίων, etc., on all occasions, but the forms with *μ* have ample authority. The common derivation of this word is from *ἀ* and *πλάζω*; but ἀμβλακεῖν and its derivatives in Hesychius, spelt in some dialect with *β*, seem to bring it nigh to ἀμβλλισκω, with which also it has some connexion in sense.

242. The sense is, *he will live during the time afterwards in a manner not to be called life*, i. e. will pass a life not worth living. ἀβιωτον is the predicate of χρόνον, or χρόνον may be again supplied with it. An adverb might stand in its place. The phrase ἀβιωτος βλος is found in prose writers, as Demosth. c. Mid. ἀβιωτον ὧτε' αὐτῷ ἔσσεσθαι τὸν βιον.

243. By a happy art of the poet, the chorus come to their sovereign's house as ignorant of the exact truth about Alcestis as the audience was; and, by their natural and sympathizing questions, place us in possession of the circumstances. Their song is most artless, and grows out of the subject. The maid has a good reason for appearing, and her touching description of her mistress prepares the way for the appearance of Alcestis herself. The poet's conception of her is psychologically correct: she is a creature of feeling and love; resolved to die for her husband, yet overwhelmed at the thought of leaving all that is joyous in life. Such tender souls, that can renounce the most under the influence of love, have the deepest sense of what they leave behind, and the strongest desire to be remembered. In vv. 205, 206, the poet artfully gives a reason for the appearance of Alcestis without the gates:—she wishes to take a last look at the glad sunbeams, which she could not do so well in the court within. The burst of feeling in the ensuing scene is one of incomparable beauty. A tender poet, Racine, in the preface to his "Iphigénie" calls it "*une scène merveilleuse*," alluding especially to 252, seq.

Alcestis continues speaking to v. 391, when she bids farewell, and swoons away, seeming to die. Her little son then wails for her (393–415). Admetus orders a general mourning (420–434), and goes in to prepare for her funeral, and the chorus, left alone, sing a most exquisite ode in her praise (440–475).

244. δῖναι, "circuits."

245. ὄρα, sc. Ἥλιος, the most prominent object that she had mentioned.

255. σὺ κατεργεῖς τάδε, *thou retardest things here.*—

τοῖα is used adverbially, = οὕτως. A reading, τὰδ' ἔτοιμα, in this line seems to have come from τὰδε, τοῖά με, differently divided. με was added, as often, by the scribes, but is found in all the MSS. which read τοῖα, and in others which have τοι or τι.

256. *Bitter to me is this voyage which thou spakest of.* Here two propositions are condensed into one, as in the case of the demonstrative and interrogative (106). There is great force and liveliness in this Greek idiom.

261. *κνανανγέαι, darkly beaming or glittering.* This epithet is joined with the *brows* instead of the *eyes*, because the dark and frowning brows, as the most expressive feature, seemed to have the light of the eyes concentrated in them. The poet thought of Homer's famous description of Jupiter, *κνανέησιν ἐπ' ὀφρύσι νεῦσε*, or of the Jupiter Olympius of Phidias, which was modelled after these words of Homer not long before. — *περὶωτός.* Wings are here given to Hades, as they are to Death and Orcus in other passages of authors cited by Jacobs and Musgrave on v. 843 (859). Thus Seneca says, *Œdip.* 164, "*Mors — explicat omnes alas,*" and Gratius, *Cyneget.* 348, "*Orcus — nigris orbem circumsonat alis.*" Hades is also called *μελαγχαίτης* in 438, and *μελάμπεπλος* in 843, from the association of the color with mourning and death.

262. *τί δέξεις; ἄφες,* are spoken to Hades.

264. *τῶν, them.* The article is used for the demonstrative.

266. Alcestis must be thought of, as standing and supported by her husband and attendants. *μήθετε* expresses her desire, that they would not hold her up any longer.

267. *σθένω ποσὶν:* so *χειρὶ σθένεις*, Cyclops 651.

272. *χαίροντες* here, and often, preserves its literal sense. There is a distinct wish of happiness to the person addressed. At other times it is a mere formula of parting. Comp. 436 with 323. — *ὀρῶτον.* Monk has edited *ὀρῶτην* in obedience to a precept of Elmsley, who, on Aristoph. *Acharn.* 733 (698 Bek.), and *Medea* 1041, lays it down, that

the second and 'third persons dual were not distinct forms, and that both ended in *-ην* in the historic tenses and the optative. In v. 661, all the MSS. read *ἡλλαξάτην*, 2nd person dual, in conformity with this rule. But Schaefer, Buttmann, and others hesitate about admitting the truth of Elmsley's precept. Probably *-ην* was at first the ending of both persons in the dual; but *-ον*, afterwards introduced, was in good use, and was not, as Elmsley thinks, the invention of the Alexandrine grammarians.

275. Here we have the usual confused arrangement of words in entreaties, and an ellipsis of *ἱκετεύω* or *ἄντομαι*. The order is, (*ἱκετεύω*) *σε πρὸς Θεῶν, μὴ τλῆς* —

277. Porson on *Medea* 325, and editors since, have written *ἄνα* (= *ἀνάστηθι*) *τόλμα* in two words, as the *editio princeps* of Lascaris had it. *ἀνατολμάω* seems not to have been in use. *τόλμα*, *summon the courage or strength*.

278. *ἐν τινι εἶναι* means *to be in one's power, to depend upon one*. Comp. Soph. *Œd. R.* 314.

282. *πρᾶσβένουσα* = *τιμῶσα*. Compare *Æsch. Choëph.* 488, *πάντων δὲ πρῶτον τόνδε πρᾶσβένουσα τάφον*.

285. According to Monk a new sentence should begin here, *πάρον* being repeated after *ἀλλά*, which is awkward. To write *κούκ* for *οὐκ*, in v. 287, would restore the coherence of the sentence. — For the construction of *πάρον, ἦκον*, 291, and the like, see Buttm. § 145, note 7. — *σχεῖν ἄνδρα*, *to have for a husband*, (*τοῦτον*) *Θεσσαλῶν ὃν ἤθελον*. — In 286 take *τυραννίδι* with *ὄλβιον*, *flourishing with sovereign power*.

288. Both *ἐφεισάμην* and *ἔχουσα* are taken with *δῶρα ἤβης*; only that the participle, being the nearest word, determines the case, and not the verb, which requires a genitive.

291. The sense is, *while it was highly proper for them in point of age to die*. *ἦκειν* with an abverb takes a genitive; an idiom occurring five or six times in Herodotus, and borrowed from him by later Greeks, but rare in Attic writers. See Valckenaer on Herodot. vii. 157; and Mt.

§ 337, who has cited the three examples of its use in Euripides.

295. This line is repeated at v. 651.

298. Comp. Antig. 303.

299. Render this line, *remember thankfulness for this towards me, for I shall never ask of thee a due degree of it.* Comp. Thucyd. i. 137, *πειθομένῳ δ' ἀντὶ χάριν* (ἔφη) ἀπομνήσεσθαι ἄξιον.

305. *ἐπιγαμεῖν, to bring by marriage over.* In Orest. 589 this verb denotes to *marry besides* or *after*.

309. *μητρυνιά* has long *ᾱ*.

312. Repeated from 195, and plainly out of place.

313. *κορνεύομαι* is passive, not middle, and after the analogy of *ὀρφανεύομαι* (535) means, *I am brought up during virginity.*

314. This verse is an explanation of *πῶς* in 313. *How, viz. having what kind of mother-in-law?* Wüstemann cites as an instance of the same construction, Soph. Philoct. 1264, *τί μ' ἐκκαλεῖσθαι; τοῦ κεχρημένοι ξένοι.*

315. Supply *δέδοικα* before *μη̄*.

317. *οὐ — οὔτε — οὔτε.* *οὐ* denies the whole, *οὔτε — οὔτε* the parts. So 332, 345. Comp. Mt. § 609.

321. *τρίτην μηνός.* Musgrave says that he can find no reason why *μηνός* should be used. The Schol. paraphrases the passage, as though *μηνός* were idle; *οὐδ' εἰς τὴν αὔριον τοῦ μηνός τούτου, οὐδ' εἰς τὴν μετὰ τὴν αὔριον*; and in this he appears to be right. Monk supposes an allusion in these words to the custom at Athens, of making those who were to be capitally punished drink the hemlock within three days. But this had nothing to do with the third day of the month, and the phrase simply denotes *hereafter*, as the Hebrews said *yesterday and the day before* for *heretofore*.

322. *λίξομαι* is in sense a future passive, *I shall be numbered*, as are many futures middle. See Buttm. § 113, 5.

325. *μητροός.* Supply *ἀπλοτης*.

326. All the MSS. have *οὐ χάζομαι*; but Barnes, and most editors since him, have divided these words so as to read

οὐχ ἄζομαι. This latter verb takes an infinitive in Heraclidæ 600, δυσφημεῖν γὰρ ἄζομαι θεάν. The only other place where either verb occurs in Eurip. is Orestes 1116, δις θανεῖν οὐ χάζομαι, and here some MSS. have οὐχ ἄζομαι, which Elmsley (Heracl. loc. cit.) prefers. But χάζομαι, synonymous with φεύγω, suits that passage better than ἄζομαι, which has a kindred sense with δέδοικα. The former is found nowhere else in the tragic poets, but the latter is used twice by Soph., and three times by Æsch., e. g. Furies 367 (389), τίς οὖν τάδ' οὐχ ἄζεται τέ καὶ δέδοικε βροτῶν, where the same variant occurs.

331. The sense is, *shall address this one (me) as her husband.*

333. ἄλλως, *else, yet.* Comp. v. 533.

334. αἷς is the predicate of γενέσθαι.

336. τὸ σὸν πένθος, *grief for thee.* Comp. 370, 426, 895. — ἐτήσιον, *during a year.* Comp. 431. Adjectives especially of time and place often perform the part of a noun and preposition.

340. τὰ φίλτατα, — a favorite phrase of Eurip., — means either *life*, as here, or *any of the dearest relatives.* — For ἄρα of the next line. see 229.

346. ἐξάγειν φρένα, *to lift up the mind*, incite it to do (especially something inordinate or improper.) — λακύν (λάσκω, ληκέω) *to cry, gabble, talk aloud*, is here spoken of singing to the pipe which is called Libyan, as being made out of the wood of the African lotus-tree. See Schneider, Index in Theophrast. voce λωτός.

350. Both περιπτύσσειν χεῖρας τινι, and περιπτύσσειν τινα are used. In the former case the preposition and verb are not so closely united as to form a proper compound. Comp. Elmsley on Medea 1175.

353. ψυχρὰν τέφρην is in apposition with the preceding sentence. See v. 7, and Mt. § 432, 5. Such clauses are usually put in the accusative, because the context implies the idea of ποιεῖν.

355. φίλος. Most MSS. and old edd. read φίλοις. One

MS. φίλους: and so Elmsley. One has φίλος, and φίλον appears in the second edition of Eurip. by Hervagius (1544). The first reading embarrasses the sentence; and the second may have easily sprung from it by emendation. The third is idiomatic and elegant.

358. κείνης refers to κόρην, the remote antecedent. ταύτης would have pointed at Δήμητρος.

360. κατήλθον ἄν — ἔσχον ἄν, *descendissem, cohibuissem*, not *descenderem, cohiberem*, as they have been translated. The thing is conceived of as already past. See 125.

361. οὔτε ὁ κύων — οὔτε Χάρων ἔσχον. In Greek, two nouns singular, in clauses commencing with disjunctive conjunctions, may have a plural verb, where the one does not exclude the other. Mt. § 304, 3. In fact, in the case of οὔτε, τε binds the two nominatives together, and ἔσχον ἄν is asserted of both.

363. οὖν here denotes simply *congruity* with what precedes. Comp. 73. — ἐκεῖσε is here used, and not ἐκεῖ, because the motion of going to the world below is thought of. In v. 864, πᾶ, properly an adverb of motion, taken with σῶ, "motum simul succedentemque ei quietem indicat," according to Hermann on Herc. Fur. 1236.

365. ταῖσιν αὐταῖς governs σοί, and ἐπισκήψω τοῖσδε θείναι is for the more common ἐπισκήψω τοῖσδε θεῖναι. Comp. Soph. CEd. R. 252. — κέδροις, *cedar coffin*; which wood was used for its supposed antiseptic powers. It renders the dead incorruptible, according to the Schol. on Nicander's Theriaca 53, cited by Monk. — πλευρά. The neuter and feminine forms, πλευρόν, πλευρά, are both in use. Elmsley thought only the neuter to be employed by the tragic poets; but Hermann on Ajax (1389 of his ed.) has shown the contrary.

367, 368. These lines are parodied by Aristoph. Acharn. 893, 894, where Dicæopolis thus addresses the eel from lake Copais, which a Bæotian brought him during his peace with the enemy:

ἄλλ' ἔσπερ' αὐτήν. μηδὲ γὰρ θανῶν ποτε
σοῦ χωρὶς εἶην ἐντετευτλανωμένης.

"But bring it in. Not even when dead may I
E'er be deprived of thee, — dressed up in beet-sauce."

From this parody we learn the date of the *Alcestis*. See the Preface.

371 – 373. For *τάδε* which refers to *γαμεῖν*, comp. v. 36. — *γαμεῖν*, fut. infin. for *γαμέσθαι*. — *μὴ γαμεῖν ἄλλην γυναῖκα ἔφ' ὑμῖν*, *that he will not marry another wife while you are alive*. Comp. Alciphron. i. 11, *φεύγειν ἐπὶ τέκνοις καὶ γυναίξιν*, *to go into exile with children and wives living*; id. 3, *ἐπὶ παιδίοις ζῶντες*, *living with children alive*; where see Bergler's note. *τελευτᾶν ἐπὶ παισίν*, *to die and leave children*, is a common phrase. Here *ἐπὶ* denotes condition or circumstance, something like *with*; and *οὖσιν* is perhaps understood. But Monk makes *ἐφ' ὑμῖν* mean *over you* in the present instance.

376. *φίλον γε δῶρον*. "Hujusmodi additamenta fere *γε* sibi sumunt, idque potius post primam vocem quam post secundam." Elmsley on *Medea* 1362.

378. The first *γε* = *yes*, or *indeed*; the second emphasizes *σοῦ*. *γε* is often thus repeated in the same sentence. But Monk and Elmsley prefer *πολλὴ μ' ἀνάγκη*. See Hermann on *Trachin.* 294.

383. *οἱ προθνήσκοντες*. A single female speaking of herself, or addressed in the plural, uses the masculine, and a chorus of women speaking of itself does the like. Mt. § 436, 4. — For the phrase in this line, which is the same as *ἀρκεῖ ἡμᾶς προθνήσκειν σοῦ*, see Mt. § 297, and v. 1147.

386. *ἀπωλόμην*. The aorist applied to future time expresses the certainty of the event. To the mind of the speaker it is so real, that it is conceived of as having actually occurred. *ἀπωλόμην* is often so used. We employ the present for this purpose in English; e. g. "If you do that, you are ruined;" — "You are a dead man, if you stir."

387. οὐδὲν ἂν λέγοις ἐμὲ, *call me nothing*. This is said in allusion to γύναι of 386. — λέγοις ἂν is a mild imperative. Mt. § 515.

391. Wüstemann thinks, that the poet, by the elided word χαῖρ', represents the expiring state of Alcestis, who could only half utter her last farewell. This is doubtful.

393. μαῖα, like our "mammy," is addressed both to a mother and a nurse. It is, however, a dignified word. The earth is called γαῖα μαῖα by Æsch. Choëph. 45.

403. πιτνών. It is much disputed whether πιτνέω, with a second aorist ἔπιτνον, existed, or πίτνω, imperf. ἔπιτνον. The latter is held by Elmsley on Heraclid. 77, Medea 55, and by Dindorf and others. Comp. Matthiæ on Medea l. c. But Hermann on Elmsley's Medea l. c. and elsewhere; and Buttmann (Largest Gram. voce πιτν.) contend for πιτνέω; although the last concedes that πίτνω also was in use. There are more than eighty places where this word and its compounds occur in Pindar and the tragic poets, to whom it is almost confined; and some of them clearly prove that ἔπιτνον, πιτνών have an aorist sense. Thus προσπιτνοῦσα is an aorist participle, v. 183. Alcestis did not kiss the bed, *while falling*, but *after she fell*. The same is true in 164, for which comp. Orest. 1332, ἐκέτης γὰρ Ἑλένης γόνασι προσπεσών βοᾷ, not προσπίπτων. In the present line also, I would write πιτνών; but, in 1059, πιτνέειν, denoting a continued state, is a present. — νεοσσός. This word is sometimes applied to children by the tragic poets. Comp. Androm. 441; Iph. in Aul. 1248. — The middle καλοῦμαι means *I call to me*, *call to come to me*.

407. ματρός depends on λείπομαι, which takes a genitive, both in the sense of *I am forsaken by*, *deprived of*, and also when it means *I fall short of*, *fall behind*. — μόνροστος, = μόνος. Comp. the note on 428, and Phœniss. 742. Its proper sense is, *journeying alone*, like οἰόζωνος, Soph. Œd. R. 846.

412. νυμφεύω in the active is used of the bride, the bride's father, and the bridegroom. The last of these senses is not noticed by Passow. It is found Medea 625, Ion 819.

413. *τέλος γήρως*. Not *the extreme*, but *the full time*, or, as Monk says, *the period of old age*. So *τέλος ἡβης*, *τέλος θανάτου*.

421. *προσέπαιτο*. The tragic poets are fond of using this word metaphorically to denote *sudden* or *unexpected approach*. Comp. Prometh. 115, 555, and 644, in which last passage it is spoken of the entrance of thoughts into the mind.

423. *ἀντηχήσας*. Not *per vices canite*, but *sing in response* to me. Thus *ἀντιψαλμοὶ ᾠδαί*, Iph. in *Ἰταυρί* 179, are *songs sung in response* to Iphigenia. Comp. Supplices 800.

424. *The hymn* addressed to the implacable God below was the wail for the dead. So the *πατρὶ νύχιοι γόοι*, Eurip. *Electra* 141, are called the *μέλος Ἰίδα*; and Adrastus calls his wail for the chieftains, Supplices 773, *Ἰδου μολπᾶς παιάν*, properly *a cry for aid sent to Apollo, a hymn of victory in his honor*, is often used in a more general sense to denote *any hymn*.

426. Monk reads *πένθους* with one MS.; and *κοινοῦσθαι* ordinarily governs a genitive. But it takes an accusative in Ion 609, cited by Matthiæ, as *μετίχειν, μεταδιδόναι*, sometimes do; and this, being the more unusual construction, is not likely to have arisen from the other.

427. *ξυρήκει*, *razor-edged, keen*, actively; but *cut by a razor, cut smooth*, passively, as here.

428. *μονάμπυξ* = *μόνος*, from *ἄμπυξ*, *the band around a horse's brows*. "Compound adjectives," says Mt. § 446, Obs. 3, "are often employed to make the language more sonorous, one part of the compound being alone regarded," i. e. in the lyric and tragic writers. But such compounds are often far from being unmeaning, and present to the mind, like the noble epithets of Homer, a vivid picture in a single word.

429. Barnes on this line quotes Herodot. ix. 24, where Mardonius and his army are said to have sheared their horses and beasts of burden, on occasion of the death of

Masistius. So also, when Pelopidas died, (Plutarch. in vit. § 33,) the Thessalians and their allies are said *κείραι ἵππους, κείρασθαι δὲ καὶ αὐτούς*. And when Hephæstion died, (Plutarch. in vit. Alex. § 62,) Alexander ordered that all the horses and mules should be sheared, and, — what is quite apposite to this place, — *αὐλοὺς κατέπαυσε καὶ μουσικὴν ἐν τῷ στρατοπέδῳ πολὺν χρόνον*.

434. *ἄξια τιμῆν*. Comp. the construction in v. 1060. *τιμῆς* is the easier and less probable reading.

444. *πορεύω* here takes two accusatives. Comp. Soph. Trach. 559, *ὅς τὸν βαθύόρου ποταμὸν Ἑληνον βροτιοὺς μισθοῦ πόρευε χερσίν*. The accusative of the place often has *διὰ* after this verb. — The close of this sentence applies only to Charon, and not to Pluto, so that the clause *ἵτω — θεός* seems to be idle. What is said of Charon readily suggests that which the poet, studious of brevity, intended to have understood of Hades.

446. The lyre or “shell” is called *ὄρεϊα*, from the tortoise being found upon the mountains. Monk cites from Hom. H. in Merc. 42, *ὄρεσκόιο χελώνης*.

448–452. The MSS. have *κύκλος*, and *ῶρα* or *ῶρα*. Scaliger read *κυκλῶς ῶρα*, and this conjecture, approved by Hermann, Dindorf, and others, gives an easy construction, *σελάνας* being absolute. Monk objects to this, that the word *κυκλῶς* is unknown to the early poets, and with him agrees Matthiæ. *κύκλος* governs *σελάνας* according to the reading of the MSS., and *ῶρα*, which is then necessary, takes *μηνός*. The sense is, *when the circle of the moon remaining all night in the sky returns at the season of the Carneian month*. This latter reading is, I think, on the whole, to be preferred. The Carneia was a festival in honor of Apollo, begun on the seventh day of the eleventh Spartan month, but a short time after the Olympian games, and held for nine days. A part of the solemnity consisted in erecting nine tents, in each of which nine men dwelt, who represented most of the *obæ* or *phratriæ* of Sparta. The musical and other contests at this festival were famous in Greece. See Müller on

Orchomenus, (p. 327, in the German,) and Clinton's Fasti on the years 480, 418, B. C.

455. See 536.

457. *τεράμων*. Hesych. explains *τέρεμνα* by *οἰκήματα*. *τέρεμνα* or *τέρεμνα* occurs eight times in Eurip., and the word is scarcely to be met with in any other of the early poets.

459. *ποταμίᾳ*, as *rowing over Cocytus*, *νετίρᾳ*, as *pertaining to the infernal world*. These two epithets refer artificially to the two preceding lines.

460. *φίλα* is a superlative in sense, as Monk remarks. The genitive following it shows that the person spoken of is eminent in her class. It is joined with a superlative in Hippolyt. 848, ὃ *φίλα γυναικῶν ἀρίστα* τε. — *μόνα* here denotes *the only one of its kind, excellent*, and the genitive must be thought of with it.

461. *αὐτᾶς*. The reflexive pronoun of the *third* is often used for those of the *first* and *second* persons.

462. *ἀμείψαι*. See v. 46.

464. *λέχος* = *γυναικα*. Comp. Antig. 568.

472. *οἴχει*, *art gone*, the opposite of *ἦκεις*, *hast come*.

473. *συνδυάδος*. *συνδυάζω*, *I join two together*, is especially used of *marrying*, and *συνδυασμός*, according to Pollux iii. 44, and Hesych., answers to *γάμος* and *συζυγία*: *συνδυάς*, a word hardly to be met with elsewhere, ought to be synonymous with *σύζυγος*. It is best taken, not as an epithet of *ἀλόχου*, but as a noun, like *σύζυγος* in 314, 342. The meaning is, *may it be mine to have such a partner for my beloved wife*. — *τὸ γάρ* = *τοῦτο γάρ*.

476. Hercules enters, on his way to Thrace, expecting to be entertained by his ancient host Admetus. Finding him in affliction, he inquires the cause, and is deceived as to the person mourned for, and to be buried. Admetus, perceiving his mistake, promotes it still more, from an unwillingness to drive a guest from his doors. Hercules enters the house therefore, and is shown into a retired apartment, where he is feasting, while the funeral arrangements are going on.

The chorus praises the hospitality of the king in an elegant song, 568 – 605.

The fault of this scene is, that Hercules is singularly stupid in not understanding that Alcestis is dead, and seems to let himself be deceived for the poet's purposes.

κωμήται, members of the *κῶμαι* or *δῆμοι*, as they were called in Attica: *villagers* dwelling in scattered hamlets, whose king lived in the *πόλις*.

482. *καὶ ποῖ*. Monk reads *ποῖ καί*, according to Porson's rule, Phœniss. 1372, that *καὶ* after interrogatives is a simple copula, *and*, but before them makes an objection like *but*. This rule is verified by 1049, 1052, 1056. There is no MS. authority for *ποῖ καί*, and the sense, as Wüstemann observes, is, *et quo tendis*, the question being merely connected by *καί* to the previous one. — *συζυγῆναι πλάνῳ*, *to be yoked with, bound to*, obliged to go upon an adventure. So this verb is joined with *συμπορά*, Hippolyt. 1389; and with *δαίμων*, Androm. 98.

483. See 67.

487. The old edd. have *μ' ἤν πόνους*, which Monk altered into *τοὺς πόνους*. Gaisford, Matthiæ, and Dindorf read *τοῖς πόνοις* after several MSS. *ἀπειπεῖν πόνους* means *to renounce labors*; *ἀπειπεῖν πόνοις*, *to give out in undergoing them*, which is equally apposite.

489. See the note on 256.

490. See 72.

498. *ζαχρύσου Θρηκίας πέλιτς ἀναξ*. Some explain *πέλιτς* by *πελτασιῶν*, as *ἀσπίς* often stands for *ἀσπιδόφορος*. But troops would not be called *ζάχρυσοι*; and we have *ζάχρυσον πέλιτην* in Rhesus 370, with the ordinary sense of *πέλιτη*. *ἀναξ* then must denote *master*. Monk compares with this passage *κώπης ἀναξ*, Æsch. Pers. 370 (378), and Wakefield, "clypei dominus septemplicis Ajax," from Ovid, Met. xiii. 2. The *pelta* was originally a Thracian weapon, and the epithet is added, on account of the gold mines of southern Thrace, at Scapte Hyle, in which at our poet's time the

historian Thucydides was an owner, and at Crenidæ, near the site of Philippi.

499. τοῦμοῦ δαίμονος πόνον, *a task such as my genius or fortune allots me*, such as it has been my lot to meet with. Comp. Soph. Ajax 534, *πρέπον γέ τ᾽ ἂν δαίμονος τοῦμοῦ τόδε*.

500. πρὸς αἶπος ἔρχεται, i. e. *brings me into arduous undertakings*. αἶπος is properly *a steep place*.

502, 503. Other authors make Lycæon a son of Neleus, whom Hercules slew in his attack upon Pylos. Cycnus challenged Hercules as he was going to Trachis in Thessaly. They fought in Apollo's sacred plot, not far from the scene of this play, near Pagasæ, and the combat forms the subject of Hesiod's "Shield of Hercules."

507. καὶ μὲν. These particles occur repeatedly when a new character comes upon the tragic stage. Comp. 611, 1006, and see Elmsley on Heraclidæ 119. They may be rendered *and sure*, or *but indeed*, with a tone of surprise. Sometimes ὅδε μὲν without καὶ is used on such occasions. — ὅδ' αὐτὸς πορεύεται. *Here (Admetus) himself is coming*.

511. θέλοιμ' ἄν, sc. χαλεπὸν. — εὖνον δ' : here δέ, which two MSS. have, expresses the opposition between the clauses : θέλοιμ' ἄν is as much as to say, that it was not well with him ; but he knew that Hercules wished him well.

512. τί χρῆμα ; *wherefore?* a phrase of which Eurip. is fond. Comp. Heraclidæ 634 (Elms.), τί χρῆμα κῆσαι ; *cur jaces?* — πρέπεις, *why art thou conspicuous, why dost thou show thyself or appear?* The sequence of meanings in πρέπειν seems to be, 1. to be *prominent* or *conspicuous*, to *appear* or *seem*. Comp. 1050. 2. to be *seemly* or *suitable*, to *become*, the common signification of πρέπει. 3. to be *suitable to*, to be *like*. Comp. 1121. Buttmann, (Lexilogus, No. 8,) departing from the received explanation of πρέπεις here, makes it active in the sense of σημαίνεις, and governs τί χρῆμα by it. But this verb does not, I believe, elsewhere take an accusative in the tragic poets, except

when it is used impersonally; and the answer, if the text of the next line is right, shows that a reason was asked.

520. *ἔπας*, sc. *τὸν μῦθον*, or *τοῦτο*. The sense is, *did you say this, she being dead or yet alive?* — Another reading, *περί* for *ἐτί*, adopted by Monk and Matthiæ, seems to have proceeded from some copyist who sought to introduce an easier construction.

523. By the reverse of the ordinary *attraction* in Greek, the noun is sometimes put in its relative's case. See Mt. § 474, who quotes Iliad xviii. 192, *ἄλλον δ' ὅν τευ οἶδα, τεῦ ἂν κλυτὰ τεύχεα δύω*.

525. See v. 2.

526. *τόδε*, sc. *τὸ κατθανεῖν, τὸν θάνατον αὐτῆς*. Wakefield conjectured *τότε*, which Elmsley likes, but thinks *ἐς τότε* an expression used only by later writers.

527. *ὁ μέλλων*, sc. *θανεῖν*.

528. *νομίζεται χωρὶς*, sc. *εἶναι*, *are thought to be apart, different*.

533. Comp. 333.

536. *εἴθ' εὕρομεν*, *I wish I had found*. Comp. 1102. *αἱ γὰρ τοσαύτην δύναμιν εἶχον*, *I wish I had* (i. e. now) *so much power*, 1072; *εἴθ' ἐπ' ἐμοὶ μὲν εἴη*, *I wish it could depend on me*, 455. See also 92, 719. These examples are adduced, to teach that *εἴθε*, *εἰ γάρ*, with an aorist, expresses a wish as to something actual but past; with an imperfect, usually as to something actual and present; and, with an optative, as to something possible and future.

541. *τεθναῖσιν οἱ θανόντες*, *they who died are dead*. Let the student notice the difference of the tenses: the aorist marks the event or fact; the perfect the continued state.

542. Here a short syllable in one word is lengthened before a mute and liquid in another, which ordinarily make no position. Comp. 526, 530. Porson and other English Scholars deny that this is admissible, and alter the verse: Elmsley, on Medea 1224, note *u*, inserts *τι* before *παρά*.

544. *μυῖος* often means *very many, very great*, in the

poets, and was first used as a definite numeral by posthomeri writers.

546. τῶν δωματίων ἐξοπῖους ξενῶνας. In the more splendid Greek houses, there were structures apart from the body of the house for the accommodation of guests. Vitruvius says, (vi. 7,) "On the right and left (of the *andronitis* or men's apartments) there were smaller houses, having their own doors, eating-halls, and convenient chambers." — "between the peristyles (of the *andronitis*) and these two guest-houses are passages called *mesaulæ* on account of their lying between two courts."

548, 549. ἐν δὲ κλήσατε = ἐγκλήσατε δέ. — θύρας μεσαύλους. By these words the poet is usually supposed to mean, *the door between the men's and the women's apartments*. Such a door there no doubt was, and it is often spoken of. See Valesius on Harpocrat. *voce* αὐλειος, Matthiæ on Medea 135, Schneider's Epimetrum to Xen. Mem. iii. 8, 9. But, if the guest was in remote quarters, from which there can hardly have been any communication with the female apartments, this door cannot have been intended. We are rather to suppose, that the poet had in view a door in the *mesaula*, or passage between the *andronitis* and the ξενῶν spoken of by Vitruvius, as above, the closing of which would prevent the guest from hearing the lamentations of Admetus and his men.

560. διψίαν. An epithet copied after Homer's πολυδύψιον, which denotes either the fabled state of the Argive plains before Danaus discovered springs, or rather the exposure of the upper part of the plain to drought. Pausanias (ii. 15,) says, that Neptune caused all the water of the country to disappear, after it had been adjudged to Juno; on which account neither the Inachus nor any other of its rivers have any supply but from the rain; and in summer all its streams are dry except those in Lerne. "The upper part of the Argive plain," says Colonel Leake, ("Travels in the Morea," ii. 367,) "is unproductive from a deficiency of moisture; and a great part of the lower from a want of drainage."

568—577. *ελεύθερος, liberal.* — *ἄνδρός* is perhaps emphatically used of a man, as contrasted with the God. — *σοῖσιν ἐν δόμοις.* By a negligence, pardonable as causing no obscurity, the person is changed, and Admetus is addressed instead of the house.

578—587. *σύν. sc. together with the flocks.* — *βαλῖαι = καταστικτοί, spotted.* Comp. “lynces variæ,” cited by Monk from Virg. Georg. iii. 264. — *δαφινός.* An epic epithet of lions, jackals, dragons, and indicative of color; as Iliad ii. 308, *δράκων ἐπὶ ῥῶτα δαφινός* shows. Its primitive *φαινός* is similarly used; but both words also denote *bloody, cruel.* Comp. Prometh. 1022. — *βαίνουσα πέραν, passing beyond, going out of.*

588—596. *τοίγαρ, i. e. on account of the favor of Apollo.* — *ἄροτοις.* The order is, *τίθεται ὄρον ἄροτοις — τὴν αἰθέρα Μολοσσῶν.* *αἰθήρ,* here *clime,* is sometimes used in the feminine by the poets. — *ἄμφι ἁέλιου κνεφαίαν ἱππόσταςιν, towards the dark stopping-place of the sun's horses, i. e. the west.* This phrase occurs in frag. Eurip. Phaëthon, (No. 1. Matth.) *ἄμφι,* here, like *about,* properly means *in the region or quarter of.* — Euripides uses a poet's license in stretching the realm of Admetus across Thessaly. Homer confines the domains of his son Eumelus to Pheræ, Iolcos, and the land on lake Bæbeis; and this prince led to Troy the smallest force of any of the eleven Thessalian chieftains except Philoctetes. — *πόντιόν τε κ. τ. λ., and towards the harbourless coast of the Ægean sea, he is lord of Pelion.* Here *τε* is irregularly used instead of *δέ* after *μέν.* Comp. Soph. Antig. 1096, where *τε* takes the place of *μέν* before *δέ.* The adjective *Μαγναίων* is put for *Μαγναῖον*, according to Musgrave's emendation approved by Gaisford, Hermann, and others; and so *θάροςος* in the antistrophe for *θράσος.* — *ἄλλμενον.* The Magnesian or eastern coast of Thessaly under Pelion and Òssa was exposed to easterly winds, and had no good ports. It was here that a sudden gale proved destructive to such vessels of the fleet of Xerxes as had not been drawn ashore. See Herodot. vii. 190.

597 – 606. ἐκφέρεται, *is carried or led on*, with the idea, perhaps, of *going out of the bounds of propriety*. Comp. πρὸς ὁγγὴν ἐκφέρει, Soph. Electr. 628. — αἰδῶ, *reverence or respect due to strangers*. The sense is, *his generosity of nature is urged on to pay respect to a guest*. — πάντα σοφίας = πᾶσα σοφία. The aim of this sentence is, to excuse Admetus for exercising hospitality at such a time. — κεδνὰ πράξιν = καλῶς πράξιν. — For the meaning of θεοσεβῇ here, comp. v. 1148.

606. Admetus, who had gone within, returns with the corpse. His father Pheres here appears, intending to assist in burying the dead : Admetus rejects his aid and consolation, as coming from one who had placed him under the necessity of losing his wife ; since she would have been spared to him, if Pheres had consented to give up his few remaining years of life. An angry discussion ensues, which is terminated by the departure of Pheres. 606 – 740.

This scene is better than many rhetorical discussions in Eurip., but is frigid, because the selfishness of Admetus is continually recalled to mind. Few will agree with Wakefield, who regards it as one of the gems of Greek literature. Monk supposes the poet to have introduced it, in order that the funeral pomp, on which the choragi had no doubt lavished much expense, might stay a while on the stage before the eyes of the people. But the taste of Eurip. was none of the purest, and he loved such dialogues as this for their own sake.

ἀνδρῶν — παρουσία for ἄνδρες — εὐμενεῖς πάροντες. Comp. σὴν παρουσίαν 630 = σὲ πάροντα, σὸν βίον 362 = σὲ ζῶντα.

608. ἄρδην, *aloft*, i. e. borne upon their shoulders. Comp. Antig. 430. — πυρά, the *grave*, not the *pyre*. Comp. 740, Electr. 92, and Soph. Electr. 901.

610. So Soph. says, Trachin. 874, βέβηκε δ' Ἀγάνειρα τὴν πανσυστάτην ὁδὸν ἀπασῶν. — The chorus does what is here requested, at v. 741.

613. κόσμον includes both *dress* and *personal ornaments*,

= ἐσθῆτα κοσμόν τε of v. 161. Comp. 631. — ἀγάλματα νεκτέρων, *delights of the dead*.

627. This became a proverb according to Aristides, cited by Musgrave: τὸ τῆς παροιμίας ἐρεῖς, — ἡ τοιαύτην χρὴ γαμεῖν ἢ μὴ γαμεῖν.

633. ὠλλύμην, *I was just perishing*.

635. ἀποιμώζει. There is another reading, ἀποιμώζεις, approved by Monk and Elmsley. Matthiæ observes, that the future is generally used in such increpatory sentences as this. The proper future of ἀποιμώζω is ἀποιμώξομαι.

640. εἰς ἔλεγχον ἐξελθών. Comp. εἰς ε. ἐξιών, Soph. Philoct. 98; μολών, CEd. Col. 1297.

641. The usual idiom would omit με, and turn παῖδα into a nominative. Comp. 668 for a similar construction.

642. ἡ τάρχα = ἡ τοι ἄρα. — διαπρέπεις governs a genitive from its superlative force.

647. τ' ἄν is Monk's conjecture for τέ γ'.

649. τοῦ — κατθανών is added as an explanation of τόνδ' ἄγωνα.

650. Here λοιπός qualifies the idea expressed by the two words βιώσιμος χρόνος. It is rare that one adjective is thus the epithet of another in Greek. Comp. Medea 598, μή μοι γένοιτο λυπρὸς εὐδαίμων βίος, *may I not have an unhappy life of prosperity*.

651. The forms ἔζων, ἔζην, seem both to have been in good use; the latter being derived subsequently to the former from ἔζης, ἔζη, and ζῆ imperative, *as if* from ζῆμι. In 295, where this line first occurs, most of the MSS. read ἔζην, which the Etymol. Mag. 413, 9, quotes in order to condemn it; and in the present line several MSS. have this reading, although others have ἔζων. Comp. Buttmann on ζάω (Largest Gram. 2, 144).

652. Comp. Æsch. Persæ 295, καὶ στένεις κακοῖς ὁμως. στένω ἐπὶ τινι, and ὑπὲρ τινος also occur, but στένω τι or τινα is more common. Still another construction is, στένω σε τῆς τύχης, Æsch. Prom. 397, for which see Elmsley on Medea 1202.

655. *διάδοχος*, a successor, lit. *the receiver of any thing handed along*. Hence the propriety of its taking a genitive of that which is transmitted. Comp. Prometh. 464.

658. The reading preferred here by Monk, *ἀτιμάζων* — *θανεῖν προῦδωκα σ'*, seems to injure the sense. It would be unnatural that Admetus should think of his father's charging him with leaving him (the father) to die, when no such situation is alluded to. The participle *ἀτιμάζων* in that reading is almost unmeaning, but *ἀτιμάζοντα* in the text expresses the reason why the father might have deserted his son. — The form of speech is that very common one, in which the subject or object of the second clause is made the subject of the first.

661. *ἡλλαξάτην*. See the note on v. 272.

662. *οὐκ ἂν φθάνοις φντεύνω*, *you cannot be too soon in begetting*. See Elmsley on Heraclidæ 721, who remarks, that the *present* participle must be used with *φθάνω* in this sense. Comp. Mt. § 553.

666. *τοῦντι σί*. "Monet Porsonus ad Orest. 1338, hanc phrasin interpretationem duplicem accipere, *quod in tua potestate est, et quod ad te attinet*." Monk. — It has the latter sense here. Comp. Antig. 889.

671. *οὐδ' εἷς*, *not even one*, is more emphatic than *οὐδεὶς*, the ordinary reading. The line thus conforms to Porson's canon respecting the fifth foot of iambic trimeters, for which see Suppl. in præf. Hec. 35; Theatre of the Greeks, 2nd ed. p. 441.

675. For *αὐχεῖς*, comp. 95. — Two questions are here condensed into one, *τίνα αὐχεῖς ἐλαύνειν*; and *πότερα Λυδὸν ἢ Φρύγα αὐχεῖς ἐλαύνειν*. Comp. Soph. Electr. 766. — *ἐλαύνειν κακοῖς*, and *ἐλαύνειν* alone, denote *to assail with reproaches, to revile*. — This line is parodied by Aristoph. Birds 1244.

678. *γνησίως*, *legitimately, lawfully*.

679, 680. In this sentence *νεανίας* is ordinarily regarded as an adjective in the accusative, meaning *impetuous* or *haughty*, and both *ὀλεπτων* and *βαλών* are taken with *ἄπει*. This is objectionable, because the participles must then

denote the same action, and are yet in different tenses. Again, to join ἄπει by καὶ to ὑβρίζεις weakens the sentence. Put a colon therefore before οὐ, and let καὶ νεανίας = καὶ νεανίας ὢν, *though a youth*. Comp. Heliod. p. 7. ed. Coray, τὸν δε, καὶ τραυματίαν, ἐξεπλήττοντο. The phrase φέπειν λόγους or ἔπη, usually, indeed, has an adjective joined with it, denoting the quality of the words, as in Prometh. 312, 932, but not always. — οὐ βαλὼν οὕτως ἄπει, *thou shalt not, having made thy shot, simply* (i. e. without more ado, *impunè*,) *depart*. For οὕτως in this sense, Elmsley on Heraclidæ 375, may be consulted.

690. οὐδ' ἐγὼ, sc. θανοῦμαι.

691. Aristoph. quotes this verse in the Thesmoph. 194, and, in the Clouds 1415, parodies it thus,

κλέουσαι παῖδες, πατέρα δ' οὐ κλέειν δοκεῖς;

694. διεμάχου τὸ μὴ θανεῖν, *contended against death, used your efforts not to die*.

698. τοῦ καλοῦ νεανίου, *the pretty youth!* The article is often used in such expressions of contempt, having in them a demonstrative force.

699. The sense is, *you hit on a wise plan so as never to die, if you will but persuade your wife for the time being to die instead of you*. αἰ, like *our ever*, has two senses, *always*, and *at any time*. In the latter, it is joined with the article, and usually follows it immediately. Comp. τὸν κρατοῦντ' αἰ, *him who at any time rules, the ruler for the time being*, Prometh. 937. οἱ αἰ ἐπιόντες ἔθρον δρόμῳ ἐπὶ τοὺς αἰ βοῶντας, Xen. Anab. iv. 7, 23.

702. κακός. Two senses of this word are played upon here, and in 704, as Porson on Phœniss. 1245, and Monk remark.

706. πλείω is an absolute comparative, a certain standard being implied; = πλείω τοῦ δέοντος, *too many*.

708. λεγ', ὡς ἐμοῦ λέξαντος. According to Matthiæ κακώς is to be supplied, as in Antig. 1054. This L. Dindorf denies, and pronounces the sense to be, "*dix uti ego dixi*. Non impedio enim."

713. The MSS. have *μῆλον' ἄν*, but v. 714 implies that an imprecation has been uttered. Hence Schaefer, followed by Matthiæ and Monk, read *μῆλονα ζῶης*, which appears in the text. Porson, however (according to the Quart. Rev. No. 29.), remarks, that *καὶ μὴν* is not found in sentences expressive of a wish.

723. *ἐν ἀνδράσιν* = *ἀνδρεῖον*. It is, perhaps, a brief expression for *ἐν λήμασιν ἀνδρῶν*.

724. Matthiæ considers *ἐγγελάς* as a future, like *σκεδῶ, σκεδᾷς*; but to take this verb in the present gives force to the sentence.

728. Some read *ἡ δ'*, *illa autem*, instead of *ἣδ'*, *hæc*.

732. Acastus was the brother of Alcestis, and son of Pelias. See the notes on the Argument.

733. *τιμωρεῖσθαι*, to take satisfaction for, here governs two accusatives, as the kindred words *τίσασθαι, μετελθεῖν, μετείναι* sometimes do. Comp. Mt. § 421.

735. Monk takes *ἄπαιδε παιδὸς ὄντος* together, as in the common phrase *ἄπαις ἀφ' ὧν παιδῶν*, the adjective being put for *ἄνεν*. But this weakens the sense, to say nothing of *ὄντος*, which is a predicate, and cannot therefore suit that construction. The sense is, *grow old, as ye deserve, childless, though with a child living*.

737. *νεῖσθε* has a future sense like *εἶμι*, and like *I am going*. — *ταὐτὸν στέγος τῷδε*, *the same house with me*, (pointing to himself.) For *ταὐτόν*, comp. Buttm. § 74, 2.

741. *σχεῖλλα τόλμης*, *unhappy by reason of thy daring*, (i. e. in consenting to die.) The genitive in such phrases, which are common in the poets, express the origin or the reason of the quality denoted by the adjective. Comp. *μελῖα πόνων*, Medea 96; *σχεῖλιος παθίων*, Androm. 1179; *δεῖλαιε τοῦ νοῦ τῆς τε συμφορᾶς*, Soph. CEd. R. 1347.

745. *πλέον*. See v. 72. — *τούτων*, sc. *the advantages of the good* denoted by *πλέον*.

746. The chorus, as Monk remarks, here leaves the orchestra and accompanies the funeral procession. Comp. 740. This is in a measure necessary to the probability of the

ensuing scene, and propriety would require the chorus to attend upon their king on such an occasion. Of the absence of a chorus during the play an example is found in *Soph. Ajax* 814, where they leave the theatre to search for Ajax: meanwhile the scene changes, he kills himself, and they reappear. Another example perhaps is afforded by the *Helena*, where, at v. 515, the chorus seems to be in ignorance of the arrival of Menelaus, which could not but have been known, had it been present during his speech, 386, seq.

After the funeral procession had departed, the servant who waited upon Hercules comes out of the house, and, thinking him to be acquainted with the death of Alcestis, censures him in no measured terms for his revelry at such a moment. Hercules follows, and deals out to him some bacchanalian philosophy that he had imbibed with his wine. On observing his sadness, he again searches into the affair of the funeral, and, finding that Alcestis, and not a stranger, was mourned for, he reproaches Admetus with having deceived him, and himself with his revelry. Upon this he determines to wrest Alcestis from the grasp of Death, or, if that cannot be done, to bring her back from Pluto's realm.

This scene is faulty because the contrast of sorrow for the loss of friends, with mirthfulness, not to say revelry, must necessarily be revolting; and the effect on the audience must have been painful, notwithstanding the ignorance of Hercules may have excused him in their eyes. So comic and some would say undignified a scene is hardly to be found in any other ancient tragedy; but the union of the comic and tragic is not in itself objectionable. This scene is not inconsistent with the character of Hercules as conceived of by the Greeks, especially after comedy flourished. His voracity and love of wine were noted, and furnished many a joke. On the heathen principle, during the intervals of his labors, his gigantic body got the better of his mind.

755. *εἰ* is nearly the same here with *ὅποτε*, expressing with an optative repeated action in past time, and usually accompanied by an imperfect in the apodosis.

756. *As χερσεσι* is only found (out of lyric passages) in Antig. 1297, Monk proposes to read *ποτήριον δ' ἐν χερσὶ*, *ποτήρ* also being used only in Eurip. Cyclops 151. — Comp. *κλισαιὸν σκύφος γάλακτος*, Eurip. Androm. frag. 33 (Mt.)

757. *εὖζωρον*, *very pure* or *strong*. *εὖ* is intensive as in *εὖδηλος*, *εὖτερος*, like our *well* in well-beloved.

758. Comp. Odys. ix. 362, *Κύκλωπα περὶ φρένας ἤλυθεν οἶνος*.

760. *μέλη* is here a nominative, and not an accusative; as is shown by a parallel construction, Xen. Anab. i. 5, 9; *καὶ συνιδεῖν δ' ἦν τῷ προσέχοντι τὸν νοῦν ἢ βασιλέως ἀρχὴ πλῆθει μὲν χώρας καὶ ἀνθρώπων ἰσχυρὰ εἶσα*.

762. *οὐδέν* governs *κακῶν*.

763. *ἐδείκνυμεν τέγγοντες*. This verb here, as usually, takes a participle instead of an infinitive. Comp. 154.

768. To stretch out the hand, as a salutation or mark of friendship for the deceased, was customary at funerals. The same usage is alluded to in Supplices 772–775, cited by Monk, where lifting the hand and addressing a deceased friend are brought together.

773. *βλέπειν* is often joined with a neuter adjective or a noun, which denotes the quality of the look. Comp. *ῥᾶπυ βλέπειν*, *to have a mustard look*, Aristoph. Knights 631; *καλὸν βλέπω*, *I look prettily*, Cyclops 553. — *σεμνὸν καὶ πεφροντικός*, *grave and thoughtful*.

780. *οἶδας*. For this form, which is rare, see Lobeck on Phrynichus, p. 236. It is also found, Odys. i. 337, where a Schol. in the Harleian MS. (see Buttmann's Scholia on the Odyssey) informs us, that Zenodotus wished to read *εἶδεις*, and Aristarchus did not object to the reading.

781. *πόθεν γάρ*. See v. 95.

785. *τὸ τῆς τύχης*, a circumlocution for *ἡ τύχη*. — Elmsley on Medea 1087, remarks, that *οἷ*, a definite adverb, is here used for *ὅποι*, an indefinite one, as *ὅς* and *ὅστις*, *ἐνθα* and *ὅπου*, and similar correlatives are sometimes confounded. In 640, *ἐδειξας, εἰς ἐλεγχὸν ἐξελθὼν, ὅς εἴ, ὅς* is properly used because a definite character is spoken of. But in such

sentences as "I know *not*, or I *wish* to know *who* thou art," ὅστις is ordinarily found, or τις in its place.

790. πλείστον ἡδίστην. Double superlatives sometimes occur in the tragic poets, as in Medea 1323, μέγιστον ἐχθίστη γυνή.

795. πίει is from πίομαι, the proper Attic future of πίνω. πιοῦμαι, πιῖ is a later form. — τύχας appears instead of τύλας in the early edd., and is mentioned by the Schol.

797. The sense is, *the stroke of the wine-vessel's oar falling upon you shall remove you from your present sad and morose state of mind*. — πίνυλος, *the stroke of the oar*, is often used figuratively by Eurip. and others; and especially denotes the stroke or influence of sudden passion or madness on the mind. Comp. πίνυλος μανίας, Iph. in Taur. 307, φόβου, Herc. Fur. 816. — μεθορμίζειν, properly, *to bring to another mooring-place or anchorage*. This word is used figuratively in Medea 258, 443.

799. ὄντας δὲ θνητούς, *since we are mortal*. — θνητὰ φρονεῖν, *to have mortal feelings*; i. e. to feel that we must soon die, and enjoy as much as possible beforehand; which is the natural feeling of a mortal, ignorant of his own immortality. 1 Cor. xv. 32.

801. ὥς γ' ἐμοὶ χρῆσθαι κριτῇ, *at least to make use of me as judge, at least in my judgment*. ὥς ἐμοὶ often stands alone in the same sense. Comp. Mt. § 388, § 545.

803. Comp. 228.

810. The sense is, *was it not proper for me to be well treated, at least as far as a stranger's corpse was concerned*, i. e. *that ought not to prevent it*.

811. There are two opposite readings in this line, οἰκεῖος and θυμαῖος, the former appearing in Monk's and most other editions, the latter in those of Matthiæ and Dindorf. οἰκεῖος can hardly be genuine, as it supersedes all further inquiry. θυμαῖος is ironically used according to Matthiæ; and the tone with which it was uttered leads Hercules to suspect that something has been concealed from him.

817. ἐν διορτι δέξασθαι, *on an occasion when it was proper*

to receive (visitors). Some understand *καίρω* with *δέομαι*, but *εἰς δέον*, of *advantage, opportune*, v. 1101, shows that it is neuter. The infinitive is the subject of *δέομαι*, as, in the phrases *δεῖ δεῖσθαι*, *δέον δεῖσθαι*, of *δεῖ* and *δέον*.

828. *κῆδος*, *dead body*, as being the object of *sorrow*. — *τάφον*, *burial-place*. Comp. 608, but in v. 96, *burial*.

831. Besides the reading adopted in the text, we have *ἀπεκώμαζον*, preferred by Monk, and *καὶ ἐκώμαζον*. The preceding imperfects seem to have caused the alteration of *κωμάζω*, — which is properly used, as denoting an action not fully ended, — into *ἐκώμαζον*, and the other reading then easily arose. *εἴτα* is often used in questions containing indignation or displeasure. Comp. 957, and Mt. § 603.

832. *σοῦ* (*ᾧ*) *τὸ μὴ φράσαι*, *it was your part*, i. e. your fault, *not to tell*. Monk and Matthiæ regard *σοῦ* as an exclamation, and the infinitive as standing absolutely; so that the sense is, *shame to you not to have told me!* Such a construction we have in *Medea* 1051, *ἀλλὰ τῆς ἐμῆς κάκης! τὸ καὶ προῖσθαι μαλθακὸν λόγον φρένι*: *but my cowardice! that I should even waste mild considerations upon my mind*. Comp. Mt. § 544. But had this been the turn of thought, *σοῦ* would hardly have stood alone, without some exclamatory word.

833. *προσκειμαι κακῷ*, and *κακὸν προσκεῖται μοι* are both said. *προκειμένου* is read here, but its signification, *impending*, is unsuitable to the place. In v. 55f, where *προκειμένης* occurs without variant, *προσκ.* is probably to be restored. Otherwise *προκειμένος* must take the sense of *being present*, which does not seem to be admissible.

836. *ἐκ* is for *ἐν*. See this use of *ἐκ* after verbs of sight, in the note on *Soph. Electr.* 894. The dead were buried along the roads, just out of the gates of cities, both by the Greeks and Romans. Thus the Athenians buried citizens slain in war in the outer suburb *Ceramicus*; and tombs border the *Appian Way* to the walls of Rome, as well as the street which passes through the excavated suburb of *Pompeii*.

839. *Ἡλεκτρύωνος γειναί*, the vulgar reading, is objectionable, as omitting the augment, — a license which was very seldom resorted to in trimeters, and only at the beginning of a verse. Blomfield's conjecture, *Ἡλεκτρύωνος ἐγειναί*, has been confirmed by the Copenhagen MS., and is approved by Elmsley, Matthiæ, and Dindorf. The penult of the genitive of nouns in *ων* varies. Thus *Ἀχταίων* makes *-ωνος* in Bacchæ 230, but *-ωνος* in Apollod. iii. 4, 6. ed. Heyne.

841. *ιδρύειν* taken with *εἰς* and an accusative, by a sort of *constructio prægna*s, denotes not only to *set down* or *put in* a place, but also to *carry into* it. Comp. *σιῆσαι νέας εἰς Αἴγυπτον*, to convey ships to the Nile, and station them there; *ἐφάνη λις εἰς ὁδόν*, a lion came and appeared in the way. These examples are Passow's, from Homer.

845. *πίνοντα* governs *προσφαγμάτων* partitively; *drinking of the slaughtered victims*; — the most common of idioms in French, and not uncommon in Greek. Comp. Mt. § 323. *προσφάγματα* are *victims slaughtered in front of the tomb*, or upon it (see Hecuba 41, 524; Troades 619), as a gift or offering to the dead, who were supposed to be fond of blood.

849. *πρὶν* without *ἄν*. Porson on Medea 222, says, "Sæpe *πρὶν* cum subjunctivo jungunt tragici, omisso *ἄν*, quod in sermone familiari semper requiritur." Comp. v. 145.

851. *αἱματηρὸν πέλανον*, *bloody libation*. *πέλανος* denotes
1. a cake in the solid form, used in oblations, and burnt;
2. a thick fluid like some libations, spoken of *honey* in frag. 13, of Eurip. Cressæ; of *foam* in madness, Orest. 219, *ἐκ δ' ὁμοῖον ἄθλιον | στόματος ἀφρώδη πέλανον, ὁμμάτων τ' ἐμῶν*. and here of *blood*. Comp. Rhesus 430, *αἱματηρὸς πέλανος ἦν τεύτο λόγῃ*. The idea of an offering is also suggested by the word in the present instance.

852. *Κόρης*. Proserpine, the *κόρη Δήμητρος*, bore that name by eminence, as Castor and Pollux among all the sons of Jupiter were especially called *Διόσκουροι*.

860. The chorus and Admetus now return. Prevost asks why Hercules did not meet them on the way. But the tragic poets are not very scrupulous as to improbabilities

off the stage. The scene from 860 to 961 is taken up with the laments of Admetus and the responses of the chorus.

865. πῶς ἄν with the optative often expresses a wish. Comp. Mt. § 513.

867. Aristoph. parodies this in the Wasps 751, κελῶν ἔραμαι, κείθι γενοίμαν; by which words Philocleon refers to the judges and the court-house.

870. ὄμηρος denotes, 1. actively *joining together*, hence a *hostage*: 2. passively *joined together*, a *partner*, as here.

874. δι' ὁδύνας ἔβας. A periphrasis is often made by a verb of motion with a noun and διὰ. Such expressions properly denote *to be in a course of*, *to pass through*. Comp. Soph. Electr. *sub fin.*

879. The sense here is plain, but the opinions about the construction are various. Some suppose an ellipsis of ἧ, which is "vix ferenda," says Schaefer on Bos (under ἧ). Mt.'s opinion may be seen in his Gr. § 450, Obs. 2. Schaefer (loc. cit.) puts τί — μείζον in parenthesis, which is flat. Hermann on Ellipsis and Pleonasm (Opuscula, i. 206) makes ἀλόχου depend on μείζον, construing thus, *what evil is greater in respect of losing than a faithful wife?* This I presume does not satisfy any one else, nor indeed did it please its author long; for in his Notes on Elmsley's Medea, v. 633 (Opusc. iii. 204,) he construes ἀμαρτίῃν as in apposition with κακόν, thus: *to lose a faithful wife — what is a greater evil?*

881. μή ποτε — δόμους, *I wish that I had never married, and lived in this house with her.* ὥφελον, with the infinitive present, may denote either a wish that something were now happening which is not, or that some *continued action* might have been done, which was not: but, with the infinitive aorist, ὥφελον expresses a wish relative to an event of past time. See Mt. § 513, Obs. 3, whose statement, however, is not quite accurate.

887. ἀτέκνους — ἀγάμους take the case of the subject of the infinitive. The tragic style abounds in instances like this; but, by the ordinary construction, they should be

datives agreeing in case with a pronoun depending on *ἑξόν*.

895. *λύπαι φίλων*. See v. 336.

897. *ῥῖψαι*, sc. *ἐμαυτόν*. Comp. Cyclops 166, cited by Monk.

901. The old reading here was *συνέσχεν*, but, as *ἄν* was thought to be required, Porson, Gaisford, and Monk read *συν-εσχ' ἄν*. Elmsley on Medea, 416, 417, Note p., objects that *ε* is not elided in the third person singular of verbs before the particle *ἄν*, *εἰχ' ἄν*, Ion 353, being the only instance of the occurrence of this elision in the old editions. Adopting the remark of this most able scholar, either with Dindorf read *σὺν ἄν ἔσχεν*, — which is purely conjectural, — or *συνέσχεν* without *ἄν*, which might stand, if the speaker conceived of the condition (viz. throwing himself into the tomb) as being actually fulfilled. So we say in English, “*I had fainted* unless I had believed to see the goodness of the Lord in the land of the living,” for *I should have fainted*; and in Latin (Horat. Carm. ii. 17,) “*me truncus illapsus cerebro sustulerat, nisi Faunus ictum dextra levasset,*” for *sustulisset*. See this principle defended by the able Hermann, in his note on Soph. Elect. 902, and Treatise on the Particle *ἄν*. (i. 13. Opusc. iv. 71, seq.)

904. *ἐν γένει*, of *kin*. Comp. Soph. CEd. R. 1016.

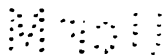
906. *μονόπαις* = *μόνος*. See vv. 407, 428. — *ἄλις* = *μετρίως*. Comp. *εἰ ἄλις ἔλθοι Κύπρις*, Medea 630.

909. *προπετής*, properly, *falling* or *hanging forward, leaning over*; here *verging*.

910. Jacobs supposes an allusion to be contained in these lines to Anaxagoras, who, when he heard of his son's death, said; “*Sciebam me genuisse mortalem.*” That the poet alluded to this saying of his master under the person of Theseus in another play, we know from Cic. Tusc. Quæst. iii. 14, cited by Valckenaer, Diatrib. p. 28; but there is no certainty that he did here.

911. *ὦ σχῆμα δόμων*: a circumlocution for *δόμοι*.

913. *μεταπλιντοτος δαίμονος*, now that my fortune is chang-



ing, or is different. μεταλίπτειν is properly used of dice falling with a different face upwards.

921. εἶμεν is for εἶημεν, a rarer but equally pure form. The optative stands here in *oratio obliqua*, the words being made use of by Admetus not as his own, but as the burden of the marriage songs.

925. See the note on Antig. 425.

926. παρά, during.

931. Comp. 117. All the MSS. have πολλοῖς, which is evidently a false reading, unless δάμαρτας, the reading of a good MS., be adopted.

949. Here οἶαν may be translated as if it were ὅτι τοιάντην, and they (the servants who were pointed at) lament that they have lost such a mistress. But δέσποτιν properly follows στένωσιν, upon the principle explained in the note on v. 658. It is common for οἶος to follow verbs of lamenting, pitying, and the like, in this way. Comp. Xen. Cyrop. vii. 3, 13, κατοικτείρων τὴν γυναῖκα οἶον ἀνδρὸς στέροιτο, καὶ τὸν ἀνδρα, οἶαν γυναῖκα καταλιπὼν οὐκεῖ ὄμοιτο.

952. Monk cites from Æsch. Persæ 123, γυναικοπληθῆς ὄμιλος.

960. κυδίων, comparative of κυδρός, occurs but twice in the tragic poets, here and in Androm. 639. Its proper meaning, *more glorious*, seems to have been generalized into *more to be prized, better*. κυδίων, κρεῖττον, αἰρετώτερον, Hesych.; κυδρός, τοῦτ' ἐστὶν ἀγαθός, τίμιος, Etym. Mag. After this comparative τοῦ τεθνᾶναι is to be supplied.

961. κακῶς κλύοντι, *male audienti*.

962. The sense is, *I have soared both in song and in lofty speculations*. μετάρσιος points at speculations about μετέωρα or celestial phenomena, which were then a principal part of philosophy. This is spoken, as the Schol. remarks, rather in the character of the poet, than of the chorus.

964. λόγων, either *discourses* of a philosophical nature, or *statements*, propositions of that description.

967-969. σανίδες, *tablets of wood*, fabled to have been preserved near Mount Hæmus. Comp. the Schol. on Hecuba

1243, (ed. Matthiæ.) — *τάς*: the article used as a relative. Among Attic writers only the poets do this, and that not in the masculine and feminine nominative. — *Ὀρφεῖα γῆρυς* is, according to Monk, a circumlocution for Orpheus. But there ought to be a reason for each particular circumlocution, and especially for so rare a one. It would not do to put *Ὀρφεὺς ποῦς* in its place. That reason is found in the fact, that the words inscribed on the tablets proceeded from the voice of Orpheus as well as from his hand.

972. *ἀντιτέμνειν* properly denotes to cut a root as *a specific against disease, to furnish a medicine*. So also *ἀντίτομα* are *specifics, especially simples*.

975. *κλύει σφαγίων*, i. e. *hears the prayers with which the victims were offered up*.

978. *ὃ τι* for *ὅ τι ἄν*. See v. 76.

980. This nation was called *Χάλυβοι*, as here, (comp. frag. Eurip. Cret.), or more usually *Χάλυβες*, for which comp. Prometh. 715.

982. *ἀπότομος*. See v. 118. — The sense is, *nor hast thou any shame for thy harsh spirit*, i. e. thou art inflexibly stern. Comp. *αἰσχύνῃ τῶνδε*, *shame for*, Soph. Electr. 616.

983. *καὶ σ'*. Admetus is now addressed. The change of person is the less abrupt, as it occurs at the beginning of a new strophe.

985. Comp. Eurip. Dict., frag. 1; *δοκῆς τὸν ἄδην — παῖδ' ἀνῆσειν τὸν σὸν, εἰ θέλεις ἀεὶ στένειν*.

989. *σκότιοι* = *νόθοι*. The Schol. quotes from Iliad vi. 24, *σκότιον δὲ ἐ γείνατο μήτηρ*.

994. *κλισίαις*. Schol., *οἴκοις*. And Wakefield says, that it is indifferent whether we translate this word *house* or *bed*. This would be true if *ζεύξασθαι γυναῖκα λέγει* were not a natural and ordinary expression. Comp. Ion 900. I doubt if the other, *ζεύξασθαι γυναῖκα οἴκῳ*, were ever used. *κλισία* has this sense of *bed* or *place for lying down*, in Iph. in Taur. 857, *εἰς κλισίαν λίκτρων δόλιαν*, which resembles the expression used above, v. 925.

995. *φθιμένων νεκρῶν*, *the dead that have wasted away*,

whose existence is no more manifested to men, like that of the *δαίμονες*.

1000. *δοχίαν κίλευθον*. "Intellige semitam quæ de via publica ad sepulcrum ducit." Wüstemann. (?).

1006. In the ensuing scene, Hercules, having forced Death to yield up his prey, brings back Alcestis veiled, and, that the poet may produce an effect by contrast of situation and by surprise, pretends that she is a prize just won in the games, and requests Admetus to keep her in his house until his own return from Thrace. After many objections Admetus consents to admit her, and even to lead her in by the hand; when her veil is taken off and the discovery is made. The veil is not mentioned, but may be inferred from vv. 1050, 1124. This scene is well managed, but essentially comic, as it ends in producing a pleasant surprise.

1009. *ἔχειν μομφὰς ὑπὸ σπλάγχνοις*, to keep blame within his breast, sc. concealed.

1015. Of *ἐλειψάμην* Matthiæ says, "Nec in Sophocle nec in Euripide hac significatione legere me memini, multo minus in forma media." But he forgot Ion 1032, *ὅταν σπονδάς θεοῖς μέλλωσι λελβεῖν*. And as *σπένδω* is used both in the active and middle, when spoken of libations, so may *λελβω* be used. *ἐλειψάμην* is a word, which the correcting hand of a Scholiast would rather erase than insert; and proceeded from the poet himself, who wished to avoid using *σπένδω* and *σπονδάς* together. For the same reason Sophocles says, *σπένδοντα λοιβάς*, *Electr.* 270.

1023. *πράξας δ' ὃ μὴ τύχοιμι*, but if I fare in a way in which may I not chance to fare, i. e. if I suffer what I hope I may not. Supply *πράξας* after *τύχοιμι*. — *ροστήσαιμι γάρ*, for may I return.

1025. The reading *πολλῶν μόχθων* has strong claims for the preference here. *μόχθων* is the genitive of price.

1029. *νικῶσι τὰ κοῦφα*, sc. *ἄθλα*. "Notum est Græcos dixisse *νικῆν μάχην, ἀγῶνα, ἄθλον*." Monk.

1037. *ἐν ἐχθροῖσι τιθεῖς*, putting among enemies, counting as an enemy. Matthiæ and others read *αἰσχροῖσι*, which has

much MS. authority. The sense would then be, *not counting the sad lot of my wife among things to be ashamed of*. But this is not a natural thought, particularly as Hercules, when he first came, knew of the measures relating to the death of Alcestis.

1040. εἴπερ, the reading of Monk, = *siquidem*, and not *si*, as Mt. remarks. But *si* is wanted here.

1044. ἄνωχθι, imperative of ἄνωγα, Buttm. § 110, 9.

1049. ποῦ καί. See 482.

1050. πρέπει, *appears*. See 512.

1051. ἐνοικεῖν is sometimes transitive, as τήνδ' ἐνοικήσεις πόλιν, Soph. Œd. Col. 1533, and often intransitive; as in Androm. 857, οὐκέτι τῇδ' ἐνοικήσω στέγη. — The student hardly needs to be reminded, that, in Greek houses, the men's and women's apartments were separate.

1052. ἀκραιφνής. This word, used three or four times by the tragic poets, means *unmixed, pure*. It is usually applied to things; but in Soph. Œd. Col. 1147, to persons; ἀκραιφνεῖς τῶν κατηπειλημένων, *unhurt by the threats that have been made against them*. Here it means, as explained by the Schol., ἄφθορος ἀνδρῶν.

1055. In this and the following verses, Admetus does not speak of marriage, but only of permitting her to live in the women's apartment, and in his wife's chamber. — εἰσβήσας. The first aorist and future active of βαίνω, used only in Ionic and poetic style, have an active sense like βιβάζω.

1060. ἄξια σέβειν. See 434.

1063. ὅσθι ἔχουσα. Comp. 150. — προσήξει, *art like to her*. Hesych. προσήικται, προσέοικε. This form, which is hardly to be met with elsewhere, follows the analogy of the Homeric word ἥϊκτο, pluperf. pass. of the obsolete εἶκω. εἶκειν meant *to liken, make like*, and the passive would thus be *to be made like, be like*.

1065. ἔλῃς ἡρημένον, *perdas perditum*, Buchan. Schol., ἔλῃς, φονεύσης, κρατήσης. The sense is, *lest you overcome* (i. e. with grief excited by the presence of one like

Alcestis in form) *me*, who have been *already overcome* with that grief.

1068. *κατεβόρῃσιν*, *burst down, burst out and fall down, gush down*. The idea *down* is however often lost, as in the expression, *γέλως κατεβόρῃ*. Let the student notice that this second perf. is a present in a neuter sense.

1069. *ὥς ἄρτι*, *how but just now*.

1072. See 536.

1075. *ἄν* qualifies *βούλεσθαι*, which here answers to the imperfect indicative with *ἄν* = *εβούλου ἄν, σάφ' οἶδα*.

1077. *ὑπερβάλλειν*, *to shoot beyond, to surpass*, is often used intransitively, in the sense *to go to excess*. The second aor. imperative (Dindorf's reading) is faulty here, not only because *μή* takes a *present imperative* but an *aorist subjunctive* (for that is a general rule, although it is in some few cases transgressed), but also because continued and not momentary action is contained in this word as much as in *φέρει*. — *νυν*. This is Monk's reading for *νύν*. The enclitic *νυν*, which has here its usual meaning with the imperative, is shown by Monk to be sometimes long, though usually short in the Attic poets. Others write *νύν* with the same sense, if the syllable is long, so that the question becomes one about accent. — *ἐναισίμως*. Schol., *καθηκόντως*.

1079. *προκόπτοις* — *εἰ θεῖλεις*. Where that *which is under condition*, is assumed as a *matter of fact*, but the *consequence* only is *conjectured*, *εἰ* takes an *indicative* in the one clause, and a verb in the *optative* appears in the other.

1080. *μ' ἐξάγει*. This is quoted by Galen without *μ'*. The pronoun interferes with Porson's canon concerning the fifth foot in iambs (see 671), and there is a certain elegance of style in omitting it.

1085. *ἡβᾷ σοι*. *ἡβάσκει*, the other reading, would mean, according to Mt., Monk, and Blomfield, *is growing up to its prime*, not *is at its prime*, and the word does not occur in the Attic poets.

1086. *you might say time, if to die were time*, i. e. that only can soothe me.

1088. οὐκ ἂν ᾤόμην, *I should not think*, sc. that you said it, if I had not heard. This phrase may compare with our English one, *you cannot think*, which is often used elliptically in common life.

1089. ἀλλὰ χηρεύσει λέχος, *but will your bed be widowed?* This reading is preferable to ἀλλὰ χηρεύσεις μόνος, which Monk adopts.

1093. The accusative of a noun signifying some quality, is often joined with ὀφλισκάνω to denote that, *the reputation of which* is incurred, and the dative of a person is the person *in whose opinion* it is incurred. Thus ὀφλισκάνειν μωρίαν τινι denotes *to be chargeable with folly in any one's view*; ὁ γέλωτά τινι, *to be ridiculous in one's eyes*. κτᾶσθαι, φέρειν, and ἔχειν take an accusative in a somewhat similar sense. Comp. Antig. 924, τὴν δυσσέβειαν εὐσεβοῦς ἐκτησάμην, *by acting piously I gained the reputation of impiety*; Soph. Electr. 968, εὐσέβειαν ἐκ πατρὸς οἶσι, *thou wilt get praise for piety from our father*; Medea 297, χωρὶς ἀργίας ἧς ἔχουσιν, *beside the indolence that they get the credit of*; Id. 218. δύσκειαν ἐκτήσαντο καὶ θάθυμιν.

1094. καλῶν is future. Matthiæ supplies οὕτως ἔσθι, but perhaps οὕτως αἶνει may be more naturally understood from the preceding clause. Wüstemann makes the sentence interrogative, and supplies μωρίαν ὀφλήσω.

1095. A number of aorists, and none more frequently than ἐπήνεσα, seem to be used in a similar manner with the present. See Hermann's Notes on Viger, note 162, for examples. Although the present might be used in such cases and express the truth, yet the mind reverts to a past time, when the feeling or thought first began.

1096. καίπερ οὐκ οὔσαν, *though she is no more*. καίπερ μὴ οὔσαν would mean, *though she were no more*.

1098. Comp. v. 275, for the order of the words.

1101. ἐς δέον πέσοι, *may turn out of advantage*. See 817. Comp. Helena 1082, τὸ δ' ἄθλιον κῆν' εὐτυχὲς τόχ' ἂν πέσοι, *but that misery may perhaps turn out fortunate*. Our verb *to fall* has the same sense as this of πέπτειν.

1106. The sense is, *she ought, unless at least thou art about to be angry with me* (for so saying); *ὀργαίνεω* is neuter also in Soph. Trachin. 552, quoted by Matthiæ.

1112. Monk reads *δόμους*, thinking that the syntax demands an accusative. But see Mt. § 402, c, for examples of other verbs compounded with *εἰς*, which take an accusative or dative indifferently. Here perhaps the dative may be used by *constructio prægna*; the verb of motion implying not only *leading into*, but also *placing in* the house.

1117. *προτεῖναι*. The aorist, and not the present infinitive, is required here, as a momentary act is spoken of. *πρότεινε*, the reading of some MSS., was put for *προτεῖναι* by the copyists, who pronounced *αι* and *ε* alike; and from *πρότεινε*, *προτεῖναι* naturally arose.

1118. *Γόργον* is an instance of the elision of *ι* in the dative singular. The same elision in the dative plural is nowhere found in the Attic poets. Nine instances like the present have been noticed by Elmsley, on Heraclidæ 693, in the tragic poets, all of which he attempts to amend, and in this passage reads *καρατόμον*, making *Γόργον* an accusative dependent on *θιζόμενος*, which may be supplied from the preceding line. But the MSS. all support the received text; the subaudition of *θιζόμενος* is harsh; and *θιγεῖν* rarely governs an accusative. Porson (Suppl. ad Præf. Hec. p. 22.) cites this passage in defence of the elision, and with him agree Matthiæ (note on the place, and Gr. § 44.) and others. But Hermann (Elem. p. 35, ed. Glasg.) very rationally supposes, that there may be a synizesis, or union in pronunciation of *ι* and *ω* without actual elision. Comp. Prometh. 680, where *αἰφνίδιος*, the best reading, can have but three syllables. — *Γόργονι καρατόμῳ*, the beheaded Gorgon; but her head is meant.

1119. The MSS. connect *νῦν* with *ἔχω*, but Monk remarks, that it ought to begin a sentence; and should precede *ἔχω* if taken with it. It may be rendered *well then*.

1121. For *πρέπειν*, see the note on 512.

1125. The sense is, *or does some heart-cutting* (mocking,

deceitful) joy from a God throw me out of my senses ? i. e. is this pleasant sight which overpowers me, produced by some God to mock me ?

1126. *τήνδ' ὁρᾷς δάμαρτα σήν*, here you see your wife. See the note on v. 24.

1128. The sense is, *this one whom you made your guest is no necromancer* : literally, *you made this one your guest, not being a necromancer*. Buchanan's version and others give to *ἐποιήσω* the sense of *accounting, taking for*.

1134. *οὐποτε* is taken with *δοκῶν*, not with *ὄψεσθαι*, which would require *μή*. See Elmsley on *Medea* 487, and Hermann's remarks on that edition.

1135. *φθόνος δι*. The Greeks held, that, when a man had an excess of good fortune, or felt unduly elevated above the condition of mortals, the Gods were envious or indignant, and reduced him to the common level. The same general feeling was called *νέμεσις*, i. e. the assignment of the proper share, retribution, retributive anger. Nemesis, this feeling or course of providence personified, crushed the pride and greatness of men by reverses of fortune. Comp. *Soph. Electr.* 1466, 1467.

1140. *δαιμόνων τῷ κυρίῳ*. Jacobs, followed by Monk, — and by Matthiæ in his text, — reads *νεγρέων* for *δαιμόνων*, because the Scholiast says, *ἢ τῷ τῶν νεκρῶν κυρίῳ*. But they seem not to have noticed, that he immediately adds *φασὶ γὰρ τοὺς νεκροὺς δαίμονας*, whence it appears that he read *δαιμόνων*, and that *νεκρῶν* was a mere explanation. There is then no support for the correction of Jacobs. Nor is the Scholiast in the right ; for, though some philosophers may have called the *manes* in general *δαίμονες*, no traces of this appear, I believe, in Euripides. Matthiæ, in his notes, favors *δαιμόνων*, and governs it by *τῷ*, so that the sense is, *with that one of the deities who is lord* (in this business, i. e. who has power, *εἰς Αἰδου δόμους κατὰγειν*, v. 26). May not the sense be simply, *with the lord or chief of the deities*, — a boastful and exaggerated description of Death ? So Eurip.

(frag. Aug. 3,) calls Cupid *ἀπάντων δαιμόνων ἐπίκρατον*. Comp. Antig. 338. The nature of the case showed who was meant.

1146. *ἀφαγνίσσεται*. This verb means, according to Heath, with whom Monk agrees, not *purificare*, but *desecrare*. He adds, that a contrary ceremony is intended by it to that denoted by *ἀγνισθῆναι*, v. 76. But what ceremony contrary to cutting off a lock of hair can be conceived of? *ἀφαγνίζω* is a rare word in the early Greek writers. Wakefield adduces from Hippocrates de Morbo Sacro, *ἀφαγνίσασθαι μῦθος, to purify one's self from pollution*. Harpocration defines *ἀφοσιών* by *ἀποκαθαίρω, ἀφαγνίζω*. Hence the sense seems to be here, *before she shall have purified herself*, i. e. *offered purificatory sacrifices to the Gods below*. She was polluted by the contact of death, as those were, who touched a dead body. Plutarch, in his "Quæstiones Romanæ," No. 5, speaking of persons supposed to be dead, who reappeared, or came to life again, says, that "the Greeks did not regard as pure, nor suffer to associate with themselves, nor allow to come to sacred places, those who had been laid out and buried for dead: and the Romans would not permit such persons to return through the door, but required them to go over the roof into the open court within the house, because almost all their purifications are performed in the open air." — *τρίτον φάος*. Another kind of pollution mentioned by Tibullus, ii. 1, 11, excluded in like manner from the altars until the third day, or the day but one after. — The poet had his own private reason for not allowing Alcestis to speak. He had, as we have seen, but two grown-up actors, one of whom was now playing Hercules, having previously appeared as Alcestis, and in several other characters.

1147. *δίκαιος ὢν, being obligated, as in justice bound*. *δίκαιός εἰμι* often stands for *δίκαιόν ἐστιν ἐμέ*. So Musgrave and Monk explain *δίκαιος* here, but Matthiæ prefers its more common signification. The passage would then mean, *being just, hereafter show piety* (i. e. that respect which divine laws demand) *towards thy guests*. But, with this rendering,

δικαιος ὢν, to say the least, is nearly idle. What Hercules meant to utter is a sort of moral derived from the play : "Treat your guests well hereafter, as in duty bound to do, after what you have experienced from one of them."

1153. *νόστιμον δ' ἔλθοις πόδα*. There are three readings in this line, *ὁδόν, δόμον, πόδα*. Of these the first has the least authority, and wears the look of an emendation, but appears in most editions, as it affords an easy sense. The second has more, but *νόστιμον δόμον* is a phrase without meaning. *πόδα* has the most, and the singularity of *ἔλθειν πόδα* gave rise to the other readings. This reading is, I think, fully defended by many similar passages, in which *πόδα* follows an intransitive verb of motion ; e. g. *ἐπὶ γαίας πόδα πεζεύων*, above, v. 869 ; *τείχεων μὲν ἔντος οὐ βαίνω πόδα*, Eurip. Electr. 94 ; *οἶδε βαίνοσι ἐξ οἴκων πόδα*, Id. 1173 ; (see Seidler on v. 94) ; *ἐκβὰς τεθρίππων ἄλλος ἀρμάτων πόδα ἔστι*, Heraclidæ 802 ; *ἀπαλλάσσου πόδα*, Medea 729. Other examples of *πόδα* after *ἐμβαλεῖν, προβαλεῖν*, may be found in Porson's note on Orestes 1427. But if *βαίνω* or *ἔστι πόδα* can be said, why not *ἦλθον πόδα* ? nor does the adjective change the analogy. In these cases it is probable that the verbs become transitive, like *αἶσσω* in Soph. Ajax 40, where see Hermann's note. It is remarkable, that, *to step*, an intransitive, adopts the same construction with *foot*, and we sometimes hear *to tread foot* also.

1154. *τετραρχία*. This was the division of Thessaly in our poet's day, and probably long before, having been introduced by Aleuas the Red-haired, in very early times. The same division was observed by Philip of Macedon, when he gained the mastery over Thessaly. See Harpocration *voce τετραρχία*, whom several commentators cite. See also Buttmann on the Aleuadæ, in the Berlin Academy's Philolog. Trans. for 1822 - 1823, and Boeckh on Pindar, Pyth. 10.

1157. *μεθηρημόμοσθα*. This verb denotes, in the middle, *to assume or adopt*, in lieu of something expressed or implied. Comp. Prometh. 309, *μεθάρμοσαι τρόπους νέους* ;

Meleagr. Epigr. cxxv. 6, 'Τμήναιος σιγαθαῖς, γοερὸν φθίγμα
μεθαρμοόσατο.

1158. οὐ γὰρ εὐτυχῶν ἀγρήσομαι. Comp. ἀγρῆ κατακτάς;
dost thou deny having slain? Orest. 1598 (1581). This
verb more commonly takes an infinitive.

1159. These closing anapæsts are found at the end of
Medea (excepting the first line), of Helena, Bacchæ, and
Andromache.



M E T R E S .

28 — 37. An anapæstic system, sc. of dimeters.

77 — 85. Two anapæstic systems, 77 — 82, and 83 — 85.
V. 78 closes with a hiatus, which is not admissible in anapæstic systems, unless the speaker is changed, or for some other extraordinary reason.

86 — 92. = 98 — 104.

Verse 1. Iambic dimeter.

2. = 1.

3. Choriambus and iambus. (choriamb. dimeter.)

4. Dactylic penthemim. with basis.

5. The same with anacrusis. $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$

6. Dactyl. trimeter catalect. in dissyllabum with anacrusis. $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$

7. Dochmius hypercatalect. $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$

See Hermann's *Elementa*, ii. 21, 12. Or this line may be a Bacchiac dimeter.

93 — 97. Anapæstic verses, but not a regular system. V. 1, and v. 5, paræmiacs; the rest, dimeters. See Herm. *El.* ii. 32, 13.

105 — 111. Anapæstic verses. V. 1, and v. 3, paræmiacs; v. 2. a monometer catalect., if the text is right: the rest form a regular system.

112 — 121. = 122 — 131.

Verse 1. Iambic dipody and cretic. $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \text{—} \frac{\text{—}}{\text{—}} \text{—} \frac{\text{—}}{\text{—}} \text{—}$
or cretic dimeter with anacrusis.

7. Two iambuses, pronounced apart. $\bar{\cup} - \bar{\cup} -$
8. Iamb. trimeter.
9. Iamb. trimeter catalect.
10. Uncertain.
11. Logæd. anapæstic verse with iambic basis.

12. Logæd. anapæst.

Verse 3, according to Matthiæ, begins with a spondee and an anapæst. Monk gives æ to the preceding line, making it a choriamb. dimeter.

Verse 10 is — — — — in the strophe, but — — — in the antistrophe. Monk produces uniformity by expelling καὶ ῥῦν, and τάν; and forms a troch. dimeter out of this verse and part of the foregoing. But καὶ ῥῦν is plainly necessary. The text of this verse is otherwise doubtful.

239 — 242. An anapæstic system.

243 — 246. = 247 — 251.

Verse 1. Logacæd. dactyl. (Comp. Herm. El. ii. 30, 2.)

2. Two logæd. clauses.

By dividing after the seventh syllable, we have
a logæd. dactyl. and a logæd. anapæst. clause.

3, 4. Iambic trimeters.

252 — 258. = 259 — 265.

Verse 1. Iamb. dipody, and two logæd. anapæst. clauses.

This verse can be variously divided.

2. Iamb. tetrameter catalect.

3. Choriamb. dimeter hypercatalect., with basis;
and a logæædic dactylic close. Comp. Philoct.
710, for the first part.

4, 5. Iambic trimeters.

4, 5. Iambic trimeters.

266 — 272. Epode of the foregoing. For these lines, as arranged by Herm., see his *El. ii. 22, 6*. As divided in the text they are,

Verse 1. Iamb. ischiorrhogicus. $\sim \overset{\cdot}{\smile} \sim \overset{\cdot}{\smile} - \underline{\quad}$.
So Herm.

2. Troch. dimeter catalect.

3. Adonius.

4. Two iamb. penthemim., the first with a double anacrusis. Comp. *Ajax* 717.

5. Dochmius. $\sim \underline{\quad} \sim \sim - | \sim \underline{\quad} \sim -$
For the hiatus and short final syllable, comp.
Herm. El. ii. 21, 8.

6. Dochmius and molossus (which is read like a bacchius).

$- \overset{\cdot}{\smile} \underline{\quad} - \underline{\quad}, - \underline{\quad} \underline{\quad} \underline{\quad} (?)$
See Seidler de Vers. Dochm. i. § 56.

7. Iamb. trimeter catalectic.

273 — 279. An anapæstic system.

393 — 403. = 406 — 414.

Verse 1. Dochmius, and troch. penthemim. = 213.

2. Iamb. dimeter.

3. Dochmius. $\sim \overset{\cdot}{\smile} \underline{\quad} \sim \underline{\quad}$

4. Iamb. dipody with a double anacrusis and creticus. Comp. *Soph. Electr.* 207.

5. Dochmius. $\sim \underline{\quad} \sim - | \underline{\quad} -$

6, 7. Probably two dochmii preceded by three short syllables forming an iambus.

8. Logacæd. anapæst. and iamb. penthemim.
 $\sim \overset{\cdot}{\smile} | \sim \underline{\quad} \overset{\cdot}{\smile} \sim \underline{\quad} \overset{\cdot}{\smile} \underline{\quad} \underline{\quad}$

9. Iamb. ischiorrhogicus. $\cup \text{ — } \cup \text{ — } \text{ — } \text{ — } \text{ — } \text{ — }$
10. Two dactyls.
11. Dochmius and dochmius hypercatalect.

$\text{ — } \cup \text{ — } \cup \text{ — } \cup \text{ — } | \text{ — } \cup \text{ — } \cup \text{ — } \text{ — } \text{ — } \text{ — }$

For v. 11, comp. Herm. El. ii. 30, 4.

435 — 444. = 445 — 454.

Verse 1. Dactyl. penthemim.

2. Logæd. dactyl. (a versus Alcaicus) with anacrusis. $\text{ — } \text{ — } \text{ — } \cup \text{ — } \cup \text{ — } \cup \text{ — } \cup \text{ — } \text{ — } \text{ — }$

3. Logæd. anapæst. (two anapæsts and iambic penthemim.) $\cup \text{ — } \cup \text{ — } \text{ — } \text{ — } \text{ — } \text{ — } \cup \text{ — } \cup \text{ — } \text{ — } \text{ — } \text{ — }$

4. Two dactyl. trimeters catalect. in dissyl. (or dactyl. hexameter) with anacrusis.

$\text{ — } \text{ — } | \text{ — } \text{ — } \cup \text{ — } \cup \text{ — } \cup \text{ — } \cup \text{ — } \cup \text{ — } \cup \text{ — } \cup \text{ — } \cup \text{ — } \text{ — } \text{ — }$

5 = 1.

6. Ithyphal.

7 = 3.

8 = 215, with anacrusis.

455 — 465 = 466 — 475.

Verse 1. Logæd. dactyl. (one dact., two trochees.)

2. Pherecrateus.

3. Logæd. anapæst. (two anapæsts, and iamb. dipody catalect.) $\cup \text{ — } \cup \text{ — } \text{ — } \text{ — } \text{ — } \text{ — } \cup \text{ — } \cup \text{ — } \text{ — } \text{ — } \text{ — }$

4 = 2.

5. Antispast. and iamb. penthemim.

$\text{ — } \cup \text{ — } \cup \text{ — } \text{ — } | \text{ — } \cup \text{ — } \text{ — } \text{ — } \text{ — }$

6 = v. 3 of the first strophe of this ode.

7 = 106. Probably a short anapæstic line, and not an Ionicus a minore.

8. Logæd. anapæst. (one anapæst, and iamb. penthemim.) with basis.

$\text{ — } \text{ — } | \cup \text{ — } \cup \text{ — } \text{ — } \text{ — } \text{ — } \text{ — }$

9. Four anapæstic spondees.

10. Dactyl. tetrameter.

- 11 = 10, followed by two trochees. (logæd. dactyl.)

12. Antispast. and troch. dipody.

~ 1 1 ~ | 1 ~ ~

569 — 578. = 579 — 587.

Verse 1. Troch. dipody, (epitritus,) and a logæd. dactyl. clause, (called versus Praxilleus.)

2. Logæd. dactyl. with anacrusis, (two dactyls, three trochees.) ~ | 1 ~ ~ ~ ~ ~ ~ ~

3. Ithyphal.

4. Iamb. penthemim. and Choriamb.

~ 1 ~ ~ ~ | 1 ~ ~ ~

5 = 3.

6. Glyconeian.

1 ~ | 1 ~ ~ ~ ~ ~

7. Glyconic (one syllable shorter than the Glyconeian at the beginning) with a trochee.

1 | 1 ~ ~ ~ ~ ~ | 1 ~

8. Pherecratean.

588 — 596. = 597 — 605.

Verse 1. Dactyl. penthemim. with anacrusis.

2. Dactyl. penthemim. preceded by troch. dipody.

3 = 2.

4. Logæd. dactyl. (five dactyls, two trochees.)

5. A logæd. or glyconic clause with anacrusis, followed by a choriamb.

~ 1 ~ ~ ~ ~ ~ ~ ~ | 1 ~ ~ ~

6. Troch. dipody, (epitritus) and iamb. penthemim.

1 ~ ~ ~ | ~ 1 ~ ~ ~

7. Antispast. and iamb. penthemim.

~ ~ 1 ~ | ~ 1 ~ ~ ~

For the two last verses see Herm. El. iii. 13, 3.

741 — 746. An anapæstic system.

861 — 871, 878 — 888, 895 — 902, 911 — 925, anapæstic systems.

872 — 877. = 889 — 894.

Verse 1. Two iamb. penthemim.

2. Antispast. and dochmius.

3. Dochmius.

4. Iamb. penthemim. and iamb. tripod. = Soph. Electr. 477. This verse is interrupted by the interjections.

5. Iambelegus, i. e. iamb. penthemim. and dactyl. penthemim.

6 = 465. Antispast. and troch. dipody. The interjections correspond in the strophe and antistrophe, but are not here given.

903 — 910. = 926 — 934.

Verse 1. Iamb. dipody and dactyl. tetram. catalect.

2. Ithyphal.

3. Anapæst. monometer hypercatalect.

4. Iamb. dimeter.

5 = 3.

6 = 3.

7. Logæd. anapæst.

962 — 972. = 973 — 983.

Verse 1. Pherecratean

2. Glyconeian.

3 = 2.

4 = 1.

5 = 2.

6 = 1.

7 = 1.

8. Glyconeian and logæd. dactyl. = Medea 650 — 651.

9 = 415. Dochmius and logæd. dactyl. (?)

984 — 994. = 995 — 1005.

Verse 1. Choriamb. trimeter and trochee. For this close of choriambic verses see Herm. El. ii. 36, 3 and 10.

2. Choriamb. dimeter hypercatalect. with basis.

3. Glyconeian hypercatalect. and choriambus.

4. Iamb. penthemim. and choriambus.

5. Choriamb. dimeter catalect., or logæd. dactyl. with anacrusis.

6 = 5.

7 = 5.

8. Choriamb. dimeter catalect., or logæd. dactyl. with basis.

1159 — 1163. An anapæstic system.

THE
ANTIGONE
OF
SOPHOCLES,
WITH
NOTES,
FOR
THE USE OF COLLEGES IN THE UNITED STATES.

By T. D. WOOLSEY,
PROFESSOR OF GREEK IN YALE COLLEGE.

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PREFACE.

THE subject of this noble drama is a contest between divine and human law, or the higher and lower principles of justice ; and the motives of the contest are a sister's love on the one hand, and resentment for violated authority on the other. Creon, king of Thebes, ordains that the body of Polynices, who had fought against his country, in order to recover a sceptre unjustly withheld from him by his brother, shall lie unburied, a prey to birds and beasts ; and the penalty for violating the edict is death. This edict was justifiable as a piece of state policy, but unhallowed as disregarding the rights of the dead and of the powers below. Antigone, one of the sisters of the deceased, resolves to bury him at all hazards, notwithstanding the dissuasives of her more timid and cooler sister Ismene : she is detected, and, though betrothed to the son of Creon, is sentenced to be buried alive. Here divine justice shows its might by bringing down upon the king the mischiefs that grew out of his pride and passion. For his son Hæmon, after a vain attempt to bend his father's purpose, dies by his own hand in the tomb where Antigone had closed her life by hanging ; and his wife Eurydice stabs herself in the violence of her grief. Thus the self-willed man stands crushed by the double stroke of the avengers, like a victim brought to the altar of divine wrath. If human law had been honored by the virgin's death, divine law moves onward with traces of a more dreadful devastation, and triumphs at the close.

The character of Antigone is that of one who has laid aside all ordinary feelings, and is absorbed by the sole purpose of burying her brother. Her purpose, through indignation at the edict of Creon, has gained such strength, that she rejects her sister's dissuasives with harshness, treats Creon with scorn, and seems to have forgotten her espousals to Hæmon. In this way, the poet makes her stand quite alone, in the sublime attitude of a secluded virgin, enabled, by the power of affection, to oppose the whole power of law and punishment. Whatever of harsh or masculine appears in her conduct is owing to her highly excited feelings; for her native disposition was conceived of as exquisitely tender and feminine; if we may judge from the subdued tone of her last song just before her death, and from that beautiful line

οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφην,

and if we may suppose the Antigone of the *Œdipus Coloneus* and the Antigone of this play to be one and the same in the groundwork of their character.

The part, which the chorus acts in this play, deserves a few remarks. Just before the death of Antigone, instead of sympathizing with her, they reprove her boldness and passion, and bid her ascribe her death to the divine curse upon her family and to her own inconsiderateness. Now, on the theory that the chorus is "the ideal representative of the spectators," and holds the balance of impartiality in its hands, the question arises, how the poet regarded the measures of Antigone, and meant to have others regard them, Boeckh supposes, that he would have her blamed, and goes so far as to call the evil effects of inconsiderateness in her case and Creon's, the moral of the play. But his arguments would make the moral of almost every play in the Greek language the same. The truth seems to be, that the chorus,

composed of aged Thebans, attached to their country and through their years incapable of strong emotions, view the act of the heroine with divided and therefore cool feelings. They settle down upon the ground of worldly wisdom, and condemn the maiden rather as having acted unwisely than criminally.

The time when the *Antigone* was represented may be gathered from the argument bearing the name of Aristophanes, the grammarian. We there learn that the Athenians chose the poet one of their generals, on account of their admiration of the piece, and that he was engaged in the Samian war. Of the fact that he was general we have ample proof from other sources, particularly from the memoirs of his contemporary and rival, the tragic poet Ion, as cited by Athenæus. Perhaps it was the wise maxims of government expressed in Hæmon's longest speech, which led the people to invest him with this important office. The Samian war, in which Pericles had the principal part, occurred in the first year of the 85th Olympiad; and, in order not to allow time for public admiration to cool, we must fix upon this same year for the date of the play with Seidler, or upon the fourth of Olymp. 84 with Süvern. With regard to these dates, Seidler has written a satisfactory dissertation, reprinted in the third edition of Hermann's *Antigone*. To this Boeckh of Berlin replied in the transactions of the Berlin Academy for 1824, and maintained Olymp. 84, 3, to be the true date, as Petit, Bentley, and Musgrave had done before him. Seidler and Hermann answered Boeckh in Hermann's third edition of this play;—the latter with a degree of asperity quite unbecoming a liberal scholar.

The text of this edition has been reprinted from that contained in W. Dindorf's "*Poetæ Scenici Græci*," which in the main follows Hermann's revision. In several instances however, the present editor has departed from Dindorf, and

the reasons are either given in the notes, or may be found in standard editions of Sophocles. For the most important of these deviations, the reader is referred to verses 40, 263 (where Dindorf has *πᾶς τὸ μῆ*), 353 (*ἀέσεται*), 595, 605, 687, 740, 858, 955, 975, 1140 (*καὶ νυν* for *καὶ νῦν*), 1146 (*πνείοντων* for *πνέοντων*), 1275, 1344.

Besides the well-known notes of Brunck, Musgrave, Erfurdt, and Hermann (who in his third edition, Leipsic, 1830, has changed some of his views), I have reaped considerable benefit from the remarks of Boeckh upon this play, inserted among the papers of the Historic and Philological Class of the Berlin Academy for 1828, and printed in 1831. This very learned scholar has many valuable hints, but takes too polemical a stand towards Hermann. A copious edition of this play, prepared by Wex of Schulpforte, appeared in two volumes in 1828 and 1831, at Leipsic. This editor has united the notes of the most esteemed commentators with his own; but I regret that a copy from Germany reached me too late to be of much use. The English school editions of Trollope and Brasse contain little that is both useful and new.

In preparing notes for students on such an author as Sophocles, an editor finds it difficult to fix limits beyond which he may not pass to either extreme of copiousness or brevity. On the one hand, such verses as 2, 4, 40, 125, 368, 857 *et seq.*, 966 *et seq.* demand an extended discussion; and the peculiarly subtle style of our poet gives birth to a great difference of explanations, which need to be mentioned and sometimes examined. On the other hand, very extensive notes are not perhaps desirable in editions made for young scholars, and ought never to supersede instruction from a preceptor. If the present Editor has failed on either hand, he asks the indulgence of instructors in this department.

In regard to the metres, Wunder's "Conspectus" has been chiefly followed, unless it is otherwise stated, except in some metrical phraseology and in the frequent union of two of his metrical verses in one.

Before closing this Preface, I beg leave to correct one or two errors in the exhibition of the metres of *Alcestis*. In the note on v. 115 = 125, by a strange inadvertence, logæædic dactylic (one dactyl, two trochees) was put for dactylic penthemimeris, and $\underline{\text{—}} \cup \cup \underline{\text{—}} \cup \underline{\text{—}}$ for $\underline{\text{—}} \cup \cup \cup \cup \underline{\text{—}}$. V. 299. The metre ought perhaps to be two iambic penthemim., the first with a double anacrusis. Comp. Wunder's "Conspectus" on Antig. 603. $\cup \cup \underline{\text{—}} \cup \underline{\text{—}} \mid \cup \underline{\text{—}} \cup \underline{\text{—}}$. As to the metres of 393–403, I feel very uncertain. The text of v. 410 should have been *σύνκασι μοι κόρα*. V. 595 = 604. The metre is perhaps epitritus, iambic penthemim., and that of 596 (as well as 459) = 605 antispast, iambic penthemim. V. 873 = 890 may be a dochmius preceded by an antispast. $\cup \underline{\text{—}} \underline{\text{—}} \mid \cup \underline{\text{—}} \underline{\text{—}} \cup \underline{\text{—}}$.

Yale College, New Haven,
August 22, 1835.

ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ.



ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΑΙΜΩΝ.

ΙΣΜΗΝΗ.

ΤΕΙΡΕΣΙΑΣ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΑΓΓΕΛΟΣ.

ΚΡΕΩΝ.

ΕΤΡΥΛΙΚΗ.

ΦΥΛΑΞ.

ΕΞΑΓΓΕΛΟΣ.

ΥΠΟΘΕΣΙΣ.

Ἀποθανόντα Πολυνείκην ἐν τῇ πρὸς τὸν ἀδελφὸν μονομαχίᾳ Κρέων ἄταφον ἐκβαλὼν κηρύττει μηδένα αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ἀπειλήσας. τοῦτον Ἀντιγόνη ἡ ἀδελφὴ θάπτειν πειρᾶται. καὶ δὴ λαθοῦσα τοὺς φύλακας ἐπιβάλλει χῶμα· οἷς ἐπαπειλεῖ θάνατον ὁ Κρέων, εἰ μὴ τὸν τοῦτο δράσαντα ἐξεύροιεν. οὗτοι τὴν κόνιν τὴν ἐπιβεβλημένην καθάραντες οὐδὲν ἤττον ἐφρούρουν. ἐπελθοῦσα δὲ ἡ Ἀντιγόνη καὶ γυμνὸν εὐροῦσα τὸν νεκρὸν ἀνοιμώξασα ἑαυτὴν εἰσαγγέλλει. ταύτην ἀπὸ τῶν φυλάκων παραδεδομένην Κρέων καταδικάζει καὶ ζῶσαν εἰς τύμβον καθείρξεν. ἐπὶ τούτοις Αἴμων, ὁ Κρέοντος υἱός, ὃς ἐμνᾶτο αὐτὴν, ἀγανακτήσας ἑαυτὸν ἐπισφάζει τῇ κόρῃ ἀπολομένη ἀγχόρῃ, Τειρεσίῳ ταῦτα προθεσπίσαντος· ἐφ' ᾧ λυπηθεῖσα Εὐρυδίκη, ἡ τοῦ Κρέοντος γαμετὴ, ἑαυτὴν κατασφάζει. καὶ τέλος Θρηνηεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς θάνατον.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Ἀντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως θάψασα τὸν Πολυνείκην ἐφαράδθη, καὶ εἰς μνημεῖον κατὰγειον ἐντεθεῖσα παρὰ τοῦ Κρέοντος ἀνήρηται· ἐφ' ἧ καὶ Αἴμων δυσπαθήσας διὰ τὸν εἰς

αὐτὴν ἔρωτα ξίφει ἐαυτὸν διεχρήσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἐαυτὴν ἀνεΐλε.

Τὸ μὲν δράμα τῶν καλλίστων Σοφοκλέους. στασιάζεται δὲ τὰ περὶ τὴν ἡρώϊδα ἱστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην, ἣς ὁ μὲν Ἴων ἐν τοῖς διδυράμβοις καταπρησθῆναι φησιν ἀμφοτέρως ἐν τῷ ἱερῷ τῆς Ἥρας ὑπὸ Λαοδάμαντος τοῦ Ἑτεοκλέους· Μίμνερμος δὲ φησὶ τὴν μὲν Ἰσμήνην προσομιλοῦσαν Θεοκλυμένῳ ὑπὸ Τυδίδως κατὰ Ἀθηνᾶς ἐγκέλευσιν τελευτῆσαι. τὸ δὲ δράμα τὴν ἐπιγραφὴν ἔσχεν ἀπὸ τῆς παρεχούσης τὴν ὑπόθεσιν Ἀντιγόνης.

Κεῖται δὲ ἡ μυθοποιία καὶ παρ' Εὐριπίδῃ ἐν Ἀντιγόῃ· πλὴν ἐκεῖ φωραθεῖσα μετὰ τοῦ Αἰμονος δίδεται πρὸς γάμον κοινωνίαν καὶ τίκει τὸν Μαιμόνα.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερόντων· προλογίζει δὲ ἡ Ἀντιγόνη· ὑπόκειται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι, τάφος Πολυνείκους, Ἀντιγόνης ἀναίρεσις, θάνατος Αἰμονος, καὶ μόρος Εὐρυδίκης τῆς Αἰμονος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἠξιῶσθαι τῆς ἐν Σάμῳ στρατηγίας, εὐδοκμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται δὲ τὸ δράμα τοῦτο τριακοστὸν δεύτερον.

ΑΝΤΙΓΟΝΗ

ΑΝΤΙΓΟΝΗ.

Ω κοινὸν αὐτάδελφον Ἰσμήνης κάρη,
 ἄρ' οἶσθ' ὃ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν
 ὅποιον οὐχὶ νῶν ἔτι ζώσαιν τελεῖ;¹
 οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ
 οὐτ' αἰσχρὸν οὐτ' ἄτιμόν ἐσθ', ὅποιον οὐ
 τῶν σῶν τε καμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.
 καὶ νῦν τί τοῦτ' αὖ φασι πανδήμῳ πόλει
 κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
 ἔχεις τι κεισθήκουσας; ἢ σε λανθάνει
 πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; 10

ΙΣΜΗΝΗ.

ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
 οὐθ' ἡδὺς οὐτ' ἀλγεινὸς ἔκετ' ἐξ ὅτου
 δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,
 μιᾷ θανόντων ἡμέρᾳ διπλῇ χειρί.
 ἐπεὶ δὲ φροῦδός ἐστιν Ἀργείων στρατὸς
 ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,
 οὐτ' εὐτυχούσα μᾶλλον οὐτ' ἀτωμένη. 15

ΑΝΤΙΓΟΝΗ.

ἤδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν
 τοῦδ' οὐνεκ' ἐξέπεμπον, ὥς μόνη κλύοις.

ΙΣΜΗΝΗ.

τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος. 20

ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τάφου τὸν ὅσον κασιγνήτω Κρέων
 τὸν μὲν προτίσας ἔχων δ' ἀτιμάσας ἔχει ;
 Ἐτεοκλέα μὲν ὥς λέγουσι, σὺν δίκῃ
 χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονὸς
 ἔκρυψε, τοῖς ἐνερθεὶν ἔντιμον νεκροῖς, 25
 τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
 ἀστοῖσιν φασιν ἐκκεκηρῦχθαι τὸ μὴ
 τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
 ἔαν δ' ἄκλαντον, ἄταφον, οἰωνοῖς γλυκὺν
 θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς. 30
 τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
 καὶ μοι, λέγω γὰρ καὶ μὲ, κηρύξαντ' ἔχειν,
 καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
 σαφῇ προκηρύσσοντα, καὶ τὸ πρῶγμ' ἄγειν
 οὐχ ὥς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ, 35
 φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
 οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα
 εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακή.

ΙΣΜΗΝΗ.

τί δ', ὦ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ
 λύνουσ' ἂν ἢ θάπτουσα προσθείμην πλέον ; 40

ΑΝΤΙΓΟΝΗ.

εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.

ΙΣΜΗΝΗ.

ποῖόν τι κινδύνευμα ; ποῦ γνώμης ποτ' εἴ ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερσί.

ΙΣΜΗΝΗ.

ἢ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει ;

ΑΝΤΙΓΟΝΗ.

τὸν γοῦν ἐμὸν καὶ τὸν σὸν, ἣν σὺ μετ' ἐέλχης, 45

ἀδελφόν. οὐ γὰρ δὴ προδοῦς' ἐλώσομαι.

ΙΣΜΗΝΗ.

ὃ σχετλία, Κρέοντος ἀντειρημένος;

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἶργειν μέτα.

ΙΣΜΗΝΗ.

οἴμοι· φρόνησον, ὃ κασιγνήτη, πατὴρ
ὥς νῶν ἀπεχθὴς δυσκλεῆς τ' ἀπώλετο 50
πρὸς αὐτοφώρων ἀμπλακημάτων, διπλᾶς
ὄψεις ἀράξας αὐτὸς αὐτουργῷ χειρί·
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωδᾶται βίον·
τρίτον δ' ἀδελφῷ δύο μίαν καθ' ἡμέραν 55
αὐτοκτονοῦντε τῷ ταλαιπῶρῳ μόρον
κοινὸν κατειργάσαντ' ἐπ' ἀλλήλοιν χερσὲν.
νῦν δ' αὖ μόνᾳ δὴ νῶ λειψιμμένα σκόπει
ὄσῳ κάκιστ' ὀλούμεθ', εἰ νόμον βία
ψῆφον τυράννων ἢ κράτη παρέξιμεν. 60
ἀλλ' ἐννοεῖν χρὴ τοῦτο μὲν γυναῖχ' ὅτι
ἔφρυμεν, ὥς πρὸς ἄνδρας οὐ μαχουμένα·
ἔπειτα δ' οὐνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,
καὶ ταῦτ' ἀκούειν καὶ τῶνδ' ἀλγίονα.
ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς 65
ξυγγνοίαν ἴσχειν, ὥς βιάζομαι τάδε,
τοῖς ἐν τέλει βεβῶσι πείσομαι. τὸ γὰρ
περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.

ΑΝΤΙΓΟΝΗ.

οὔτ' ἂν κελεύσαιμ' οὔτ' ἂν, εἰ θέλοις ἔτι
πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρᾶς μέτα. 70
ἀλλ' ἴσθ' ὅποια σοι δοκεῖ, κεῖνον δ' ἐγὼ
θάμνω. καλὸν μοι τοῦτο ποιούσῃ θανεῖν.

φίλη μετ' αὐτοῦ κείσομαι, φίλον μέτα,
 ὅσια πανουργήσας ἐπεὶ πλείων χρόνος
 ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε. 75
 ἐκεῖ γὰρ αἰεὶ κείσομαι · σοὶ δ', εἰ δοκεῖ,
 τὰ τῶν θεῶν ἔντιμ' ἀτιμάσας ἔχε.

ΙΣΜΗΝΗ.

ἐγὼ μὲν οὐκ ἄτιμα ποιοῦμαι, τὸ δὲ
 βία πολιτῶν δρᾶν ἔφυν ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

σὺ μὲν τάδ' ἂν προῦχοι' · ἐγὼ δὲ δὴ τάφον 80
 χάσους, ἀδελφῷ φιλτάτῳ πορεύσομαι.

ΙΣΜΗΝΗ.

οἴμοι ταλαίνης, ὥς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μή μου προτάρβει · τὸν σὸν ἐξόρθου πότμον.

ΙΣΜΗΝΗ.

ἄλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ
 τοῦργον, κρυφῇ δὲ κεῦθε, σὺν δ' αὐτῶς ἐγώ. 85

ΑΝΤΙΓΟΝΗ.

οἴμοι · καταύδα. πολλὸν ἐχθίων ἔσει
 σιγῶς, ἔὰν μὴ πᾶσι κηρύξης τάδε.

ΙΣΜΗΝΗ.

θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἄλλ' οἷδ' ἀρέσκουσ' οἷς μάλισθ' ἀδεῖν με χρή.

ΙΣΜΗΝΗ.

εἰ καὶ δυνήσει γ' · ἄλλ' ἀμηχάνων ἐρᾷς. 90

ΑΝΤΙΓΟΝΗ.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρᾶν οὐ πρόπει τὰμήχανα.

ΑΝΤΙΓΟΝΗ.

εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,

ἔχθρὰ δὲ τῷ θανόντι προσκείσει δίκη.
 ἀλλ' ἔα με καὶ τὴν ἐξ ἑμοῦ δυσβουλίαν 95
 παθεῖν τὸ δεινὸν τοῦτο. πείσομαι γὰρ οὐ
 τρσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.

ΙΣΜΗΝΗ.

ἀλλ' εἰ δοκεῖ σοι, στείχε· τοῦτο δ' ἴσθ', ὅτι
 ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

ΧΟΡΟΣ.

ἄκτις ἀελίου, τὸ κάλ- 100
 λιστον ἑπταπύλφ φανέν
 Θήβα τῶν προτέρων φάος,
 ἐφάνθης ποτ', ὦ χρυσέας
 ἀμέρας βλέφαρον,
 Διοκαίων ὑπὲρ ῥεέθρων μολοῦσα, 105
 τὸν λεύκασπιν Ἀργόθεν *
 φῶτα βάντα πανσαγία,
 φυγάδα πρόδρομον ὀξυτέρῳ
 κινήσασα χαλινῷ,
 ὃν ἐφ' ἀμετέρα γὰ Πολυνείκῃς 110
 ἄρθοις νεικέων ἐξ ἀμφιλόγων -
 * * * * ὀξέα κλάζων
 αἰετὸς ἐς γᾶν ὑπερέπτα,
 λευκῆς χιόνος πτέρυγι στεγανὸς
 πολλῶν μεθ' ὀπλων 115
 ξύν θ' ἵπποκόμοις κορύθεσσι.
 στας δ' ὑπὲρ μελάρων φονώ-
 σαισιν ἀμφιχανῶν κύκλω
 λόγχαις ἑπτάπυλον στόμα
 ἔβα, πρίν ποθ' ἀμετέρων 120
 αἱμάτων γένυσιν

πλησθῆναί τε καὶ στεφάνωμα πύργων
 πευκάενθ' Ἥφαιστον ἐλείνῃ
 τοῖος ἀμφὶ νῶτ' ἐτάθη ΤΕΛΕΥ
 πᾶτά γ' ὅς ἄρ' Ἀρεος ἀντιπάλῳ 125
 δυσχεῖρωμα δράκοντι. ↘

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους
 ὑπερεχθαίρει, καὶ σφας ἐσιδὼν
 πολλῶ ρεύματι προσνισσομένους
 χρυσοῦ καναχῆς ὑπερόπτας, 130
 παλτῶ ριπτεῖ πυρὶ βαλδίδων
 ἐπ' ἄκρων ἤδη

νίκην ὀρμῶντ' ἀλαλάξαι·
 ἀντίτυπα δ' ἐπὶ γὰρ πέσε τανταλωθεὶς
 πυρφόρος ὃς τότε μαινομένα ξύν ὀρμῇ 135
 βακχεύων ἐπέπνει

ῥιπαῖς ἐχθίστων ἀνέμων.
 εἶχε δ' ἄλλα τὰ μὲν,
 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας
 Ἄρης

δεξιόσειρος. 140

ἐπὶ τὰ λοχαγοὶ γὰρ ἐφ' ἐπὶ τὰ πύλαις
 ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον
 Ζηνὶ τροπαίῳ πάγχαλκα τέλη,
 πλὴν τοῖν στυγεροῖν, ὃ πατρὸς ἐνὸς
 μητρός τε μιᾶς φύντε καθ' αὐτοῖν 145
 δικρατεῖς λόγχας στήσαντ' ἔχετον
 κοινοῦ θανάτου μέρος ἄμφω.

ἀλλὰ γὰρ ἁ μεγαλῶνυμος ἦλθε Νίκα
 τᾷ πολυαρμάτῳ ἀντιχαρεῖσα Θήβα,
 ἐκ μὲν δὴ πολέμων 150

τῶν νῦν θέσθε λησμοσύναν,
 θεῶν δὲ ναοὺς χοροῖς
 παννυχίοις πάντας ἐπέλωμεν, ὃ Θήβας δ' ἐλε-
 λίσθων

Βάχχιος ἄρχοι.

ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας, 155
 Κρέων ὁ Μεινοικέως, νεοχμοῖσι θεῶν
 ἐπὶ συντρυχίαις χωρεῖ τινὰ δὴ
 μήτιν ἐρέσσων, οὐδὲ σύγκλητον
 τήνδε γερόντων προὔθετο λέσχην, 160
 κοινῷ κηρύγματι πέμψας.

ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ
 πολλῶ σάλλῳ σείσαντες ὥρθωσαν πάλιν ·
 ὑμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα ·
 ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαῖου 165
 σέβοντας εἰδὼς εὖ θρόνων ἀεὶ κράτη,
 τοῦτ' αὖθις, ἥνικ' Οἰδίπους ὥρθου πόλιν,
 καὶ περὶ διώλετ', ἀμφὶ τοὺς κείνων ἔτι
 παῖδας μένοντας ἐμπέδοις φρονήμασιν.
 ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν 170
 καθ' ἡμέραν ὄλοντο παίσαντές τε καὶ
 πληγέντες αὐτόχειρι σὺν μιάσματι,
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
 γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
 ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175
 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ.
 ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν
 μὴ τῶν ἀρίστων ἀπτεται βουλευμάτων,
 ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλείσας ἔχει, 180

κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
 ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὄρων ἄει,
 οὐτ' ἂν σιωπήσαιμι τὴν ἄτην ὄρων 185
 στείχουσας ἀστοῖς ἀντὶ τῆς σωτηρίας,
 οὐτ' ἂν φίλον ποτ' ἄνδρα δυσμενῇ χθονὸς
 θείμην ἐμαντῶ, τοῦτο γιγνώσκων ὅτι
 ἦδ' ἐστὶν ἡ σώζουσα καὶ ταύτης ἐπι
 πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα. — 190
 τοιοῦσδ' ἐγὼ νόμοισι τήνδ' αὖξω πόλιν,
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίου πέρι·
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δόρει, 195
 τάφῳ τε κρῦναι καὶ τὰ πάντ' ἐφαγνίσαι
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς,
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκη λέγω,
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς
 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ 200
 πρῆσαι κατάκρας, ἠθέλησε δ' αἵματος
 κοινοῦ πάσασθαι, τοὺς δὲ δουλῶσας ἄγειν,
 τοῦτον πόλει τῇδ' ἐκκεκήρυκται τάφῳ
 μήτε κτερίζειν μήτε κωκῦσαί τινα,
 ἔἴαν δ' ἄθαπτον καὶ πρὸς οἰωνῶν δέμας 205
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.
 τοιόνδ' ἐμὸν φρόνημα. κοῦ ποτ' ἔκ γ' ἐμοῦ
 τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.
 ἀλλ' ὅστις εὐνους τῇδε τῇ πόλει, θανῶν
 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμῆσεται. 210

ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,
τὸν τῇδε δύνουν καὶ τὸν εὐμενῇ πόλει.
νόμῳ δὲ χρῆσθαι παντί πού γ' ἔνεστί σοι
καὶ τῶν θανόντων χάποσοι ζῶμεν πέρι.

ΚΡΕΩΝ.

ὥς ἂν σκοποὶ νῦν ᾗτε τῶν εἰρημένων. 215

ΧΟΡΟΣ.

νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθεες.

ΚΡΕΩΝ.

ἀλλ' εἴσ' ἔτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἂν ἄλλῳ τοῦτ' ἐπεντέλλοις ἔτι;

ΚΡΕΩΝ.

τὸ μὴ ἵπιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

ΧΟΡΟΣ.

οὐκ ἔστιν οὕτω μῶρος ὃς θανεῖν ἐρᾷ. 220

ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὗτος. ἀλλ' ὑπ' ἐλπίδων
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΤΛΑΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο
δύσπνους ἰκάνω κοῦφον ἐξάρας πόδα.
πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις, 225
ὁδοῖς κυκλῶν ἐμαντόν εἰς ἀναστροφὴν.
ψυχὴ γὰρ ἡὔδα πολλά μοι μυθουμένη.
Τάλας, τί χωρεῖς οἷ μολῶν δώσεις δίκην;
τληῖμον, μενεῖς αὖ; καὶ τὰδ' εἴσεται Κρέων
ἄλλου παρ' ἀνδρός; πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ; —
τοιαῦθ' ἐλίσσων ἤνυτον σχολῇ ταχύς. 231

χοῦτως ὁδὸς βραχεῖα γίνεται μακρά.
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν
 σοι, κεῖ τὸ μηδὲν ἐξερῶ, φράσω δ' ὅμως.
 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, 235
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

Κ Ρ Ε Ω Ν.

τί δ' ἐστὶν ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν ;

Φ Τ Λ Α Ξ.

φράσαι θέλω σοι πρῶτα τὰ μαινοῦ. τὸ γὰρ
 πρᾶγμ' οὐτ' ἔδρασ' οὐτ' εἶδον ὅστις ἦν ὁ δρων.
 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι. 240

Κ Ρ Ε Ω Ν.

εὖ γε στοχάζει ἀποφράγνυσαι κύκλῳ.
 τὸ πρᾶγμα. δηλοῖς δ' ὥς τι σημανῶν νέον.

Φ Τ Λ Α Ξ.

τὰ δεινὰ γάρ τοι προστίθῃς ὅκνον πολύν.

Κ Ρ Ε Ω Ν.

οὐκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἄπει ;

Φ Τ Λ Α Ξ.

καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως 245
 θάψας βέβηκε καπὶ χρωτὶ διψίαν
 κόνιν παλύνας ἀφαγιστεύσας ἃ χρῆ.

Κ Ρ Ε Ω Ν.

τί φῆς ; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε ;

Φ Τ Λ Α Ξ.

οὐκ οἶδ'· ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
 πληγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ 250
 καὶ χέρσος, ἀρῶξ οὐδ' ἐπημαξευμένη
 τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
 ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκόπος
 δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
 ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὐ, 255

λεπτή δ' ἄγος φεύγοντος ὥς ἐπὶ κόνις.
 θημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν
 ἐλθόντος, οὐ σπᾶσαντος ἐξεφαίνετο.
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
 φύλαξ ἐλέγχων φύλακα, καὶ ἐγίγνετο 260
 πληγὴ τελευτῶσ', οὐδ' ὁ κωλύσων παρῆν.
 εἷς γὰρ τις ἦν ἕκαστος οὐξειργασμένος,
 κούδεις ἐναργής, ἀλλ' ἔφευγε μὴ εἰδέναι.
 ἦμεν δ' ἔτοιμοι καὶ μύθρους αἶρειν χεροῖν,
 καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτεῖν 265
 τὸ μῆτε δρᾶσαι μῆτε τῷ ξυνειδέναι
 τὸ πρᾶγμα βουλευσάντι μῆτ' εἰργασμένῳ.
 τέλος δ' ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,
 λέγει τις εἷς, ὃς πάντας ἐς πέδον κᾶρα
 νεῦσαι φόβῳ προὔτρεψεν. οὐ γὰρ εἴχομεν 270
 οὔτ' ἀντιφωνεῖν οὔθ' ὅπως δρῶντες καλῶς
 πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον
 σοὶ τοῦργον εἶη τοῦτο κούχῃ κρυπτέον.
 καὶ ταῦτ' ἐνίκᾳ, καὶ μὲ τὸν δυσδαίμονα
 πάλος καθαιρεῖ τοῦτο τᾶγαθὸν λαβεῖν. 275
 πάρειμι δ' ἄκων οὐχ ἑκοῦσιν, οἷδ' ὅτι.
 στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

ΧΟΡΟΣ.

ἄναξ, ἐμοί τοι μὴ τι καὶ θεήλατον
 τοῦργον τόδ' ἢ ξύννοια βουλεύει πάλαι.

ΚΡΕΩΝ.

παῦσαι, πρὶν ὀργῆς καὶ μεστῶσαι λέγων, 280
 μὴ 'φευρεθῆς ἄνους τε καὶ γέρων ἄμα.
 λέγεις γὰρ οὐκ ἀνεκτὰ, δαίμονας λέγων
 πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.

πότερον ὑπερτιμῶντες ὥς εὐεργέτην
 ἔκρυπτον αὐτὸν, ὅστις ἀμφικίονας 285
 ναοὺς πυρώσων ἦλθε κάναθήματα
 καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν ;
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾷς θεοὺς ;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί, 290
 κρυφῇ κάρᾳ σείοντες· οὐδ' ὑπὸ ζυγῷ
 λόφον δικαίως εἶχον, ὥς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
 οὐδὲν γὰρ ἀνθρώποισιν οἷον ἄργυρος 295
 κακὸν νόμισμα' ἔβλαστε. τοῦτο καὶ πόλεις
 πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων·
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσχρὰ πρᾶγμαθ' ἴσασθαι βροτῶν·
 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν 300
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
 ὅσοι δὲ μισθαργοῦντες ἤνυσαν τάδε,
 χρόνον ποτ' ἐξέπραξαν ὥς δοῦναι δίκην.
 ἀλλ' εἴπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
 εὔ τοῦτ' ἐπίστας', ὄρκιος δέ σοι λέγω, 305
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
 εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς,
 οὐκ ὑμῖν "Αἰδης μῦθος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,
 ἔν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον 310
 τὸ λοιπὸν ἀρπάζητε, καὶ μάθῃθ' ὅτι
 οὐκ ἐξ ἁπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσχυρῶν λημμάτων τοὺς πλείονας

ἄτωμένους ἰδοὺς ἂν ἢ σεσωσμένους.

Φ Τ Λ Α Ξ.

εἰπεῖν τι δώσεις ; ἢ στραφεῖς οὕτως ἴω ;

315

Κ Ρ Ε Ω Ν.

οὐκ οἶσθα καὶ νῦν ὥς ἀνιαρῶς λέγεις ;

Φ Τ Λ Α Ξ.

ἐν τοῖσιν ὧσιν ἢ 'πὶ τῇ ψυχῇ δάκνει ;

Κ Ρ Ε Ω Ν.

τί δὲ ^{εἰ μὴ} ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου ;

Φ Τ Λ Α Ξ.

ὁ δρῶν σ' ἀνιᾷ τὰς φρένας, τὰ δ' ᾧτ' ἐγώ.

Κ Ρ Ε Ω Ν.

οἴμ' ὥς λάλημα δῆλον ἐκπεφυκὸς εἶ.

320

Φ Τ Λ Α Ξ.

οὐκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.

Κ Ρ Ε Ω Ν.

καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδοῦς.

Φ Τ Λ Α Ξ.

φεῦ·

ἢ δεινὸν ᾧ δοκεῖ γε καὶ ψευδῇ δοκεῖν.

Κ Ρ Ε Ω Ν.

κόμπευε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ

φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι

325

τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.

Φ Τ Λ Α Ξ.

ἄλλ' εὐρεθείη μὲν μάλιστ'· εἰ δὲ τοι

ληφθῇ τε καὶ μὴ, τοῦτο γὰρ τύχη κρινεῖ,

οὐκ ἔσθ' ὅπως ὅψει σὺ δεῦρ' ἐλθόντα με.

καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς

330

σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

Χ Ο Ρ Ο Σ.

πολλὰ τὰ δεινὰ κούδεν ἀν-

332 — 342. = 343 — 353.

θρόπου δεινότερον πέλει.

τοῦτο καὶ πολιοῦ πέραν

πόντου χειμερίῳ νότῳ

335

χωρεῖ, περιβρυχίοισιν

περῶν ὑπ' οἴδμασιν,

θεῶν τε τὰν ὑπερτάταν, Γᾶν

ἄφθιτον, ἀκαμάταν ἀποτρύεται,

ἰλλομένων ἀρότρων ἔτος εἰς ἔτος, ἱππεῖα γένει

πολεῦον.

340

κουφονόων τε φῦλον ὀρ-

343

νίθων ἀμφιβαλὼν ἄγει,

καὶ θηρῶν ἀγρίων ἔθνη,

345

πόντου τ' εἰναλίαν φύσιν

σπείραισι δικτυοκλώστοις,

περιφραδῆς ἀνῆρ·

κρατεῖ δὲ μηχαναῖς ἀγραύλου

θηρὸς ὀρεσσιβάτα, λασιαύχενά θ'

350

ἵππον ὑπᾶξεται ἀμφίλοπον ζυγὸν οὐρείον τ' ἀκ-

μῆτα ταῦρον.

353

καὶ φθέγμα καὶ ἀνεμόεν·

φρόνημα καὶ ἀστυνόμους

355

ὀργὰς ἐδιδάξατο καὶ δυσάυλων

πάγων αἶθρια καὶ

δύσομβρα φεύγειν βέλη,

παντοπόρος, ἀπορος ἐπ' οὐδὲν ἔρχεται

360

τὸ μέλλον· Αἶδα μόνον

φεῦξιν οὐκ ἐπᾶξεται·

νόσων δ' ἀμηχάνων

φυγὰς ξυμπέφρασται.

354 — 364. = 365 — 375.

σοφόν τι τὸ μηχανόεν 365
 τέχνας ὑπὲρ ἐλπίδ' ἔχων
 ποτὲ μὲν κακὸν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει.
 νόμους παρείρων χθονὸς
 θεῶν τ' ἔνορκον δίκαν,
 ὑψίπολις· ἄπολις, ὅτ' τὸ μὴ καλὸν 370
 ξύνεστι, τόλμας χάριν.
 μήτ' ἐμοὶ παρέστιος
 γένοιτο μήτ' ἴσον
 φρονῶν ὃς τὰδ' ἔρδει. 375
 ἐς δαιμόνιον τέρας ἀμφινόω
 τόδε, πῶς εἰδὼς ἀντιλογήσω
 τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην.
 ὦ δύστηνος
 καὶ δυστήνου πατρὸς Οἰδιπόδα, 380
 τί ποτ' ; οὐ δὴ που σέ γ' ἀπιστοῦσαν
 τοῖς βασιλείοισιν ἄγουσι νόμοις
 καὶ ἐν ἀφροσύνῃ καθελόντες ;

ΦΤΛΑΞ.

ἦδ' ἔστ' ἐκείνη τοῦργον ἢ ἔχειρασμένη·
 τήνδ' εἵλομεν θάπτουσιν. ἀλλὰ ποῦ Κρέων ; 385

ΧΟΡΟΣ.

ὄδ' ἐκ δόμων ἀπορῶρος εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ' ἔστι ; ποῖα ξυμμετρος προὔβην τύχη ;

ΦΤΛΑΞ.

ἄναξ, βροτοῖσιν οὐδέν ἐστ' ἀπώμοτον,
 ψεύδει γὰρ ἢ πίνοια τὴν γνώμην· ἐπεὶ
 σχολῇ γ' ἂν ἤξειν δεῦρ' ἂν ἐξηύχουν ἐγῶ, 390
 ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε.

ἄλλ', ἢ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρῶ
 ἔοικεν ἄλλη μῆκος οὐδὲν ἦθον ἤ,
 ἦκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,
 κόρην ἄγων τήνδ', ἢ καθευρέθη τάφον 305
 κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἄλλ' ἔστ' ἐμὸν θούρμαιον, οὐκ ἄλλου, τόδε.
 καὶ νῦν, ἄναξ, τήνδ' αὐτὸς, ὥς θέλεις, λαβὼν,
 καὶ κρῖνε ἀξέλεγχ'. ἐγὼ δ' ἐλεύθερος
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν. 400

Κ Ρ Ε Ω Ν.

ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν ;
 Φ Τ Λ Α Ξ .
 αὕτη τὸν ἄνδρ' ἔθαπτε. πάντ' ἐπίστασαι.

Κ Ρ Ε Ω Ν.

ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φῆς ;
 Φ Τ Λ Α Ξ .

ταύτην γ' ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν
 ἀπεῖπας. ἄρ' ἐνδηλα καὶ σαφῆ λέγω ; 405

Κ Ρ Ε Ω Ν.

καὶ πῶς ὁράται ἀπίληπτος ἡρέθη ;

Φ Τ Λ Α Ξ .

τοιοῦτον ἦν τὸ προᾶγμ'. ὅπως γὰρ ἤκομεν,
 πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι,
 πᾶσαν κόνιν σήραντές ἢ κατεῖχε τὸν
 νέκυν, μύδων τε σῶμα γυμνῶσαντες εὖ, 410
 καθήμεθ' ἄκρων ἐκ πάγων ὑπὴνεμοι,
 ὁσμὴν ἀπ' αὐτοῦ μὴ βάλῃ πεφευγότες,
 ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιφρόθοις
 κακοῖσιν, εἴ τις τοῦδ' ἀφειδήσοι πόνου.
 χρόνον τὰδ' ἦν τοσοῦτον, ἔς τ' ἐν αἰθέρι 415

μέσφ κατέστη λαμπρὸς ἡλίου κύκλος
 καὶ καὺμ' ἔθαλπε· καὶ τότε' ἐξαίφνης χθονὸς
 τυφῶς αἰείρας σκηπτὸν, οὐράνιογ' ἄχος,
 πῖμπλησι πεδίον, πᾶσαν αἰκίζων φόβην
 ὕλης πεδιάδος, ἐν δ' ἐμεστώθῃ μέγας 420
 αἰθήρ· μύσαντες δ' εἰχομεν θείαν νόσον.
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
 ἢ παῖς ὀρᾷται, κἀναγκωκύει πικρᾶς
 ὀρνιθος ὅξυν φθόγγον, ὥς ὅταν κενῆς
 εὐνῆς νεοσσῶν ὀρφανὸν βλέψῃ λέχος· 425
 οὕτω δὲ χαῦτη, ψιλὸν ὥς ὀρᾷ νέκυν,
 γόοισιν ἐξώμωξεν, ἐκ δ' ἄρᾳ κακὰς
 ἤρᾳτο τοῖσι τοῦργον ἐξευργασμένοις.
 καὶ χερσὶν εὐθύς διψίαν φέρει κόνιν,
 ἐκ τ' εὐκροτήτου χαλκίας ἄρδην πρόχου, 430
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
 χῆμεῖς ἰδόντες ἰέμεσθα, σὺν δὲ νιν
 θηρώμεθ' εὐθύς οὐδὲν ἐκπεπληγμένην·
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν
 πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο, 435
 ἀλλ' ἠδέως ἔμοιγε ἀλγεινῶς ἄμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγῆναι
 ἡδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
 ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας. 440

ΚΡΕΩΝ.

σὲ δὴ, σὲ τὴν νένουσαν ἐς πέδον κάρα,
 φῆς, ἢ καταρνεῖ μὴ δεδρακέναι τάδε;

ΑΝΤΙΓΟΝΗ.

καὶ φημὶ δρᾶσαι κοῦκ ἀπαρνοῦμαι τὸ μῆ.

ΚΡΕΩΝ.

σὺ μὲν κομίζεις ἂν σεαυτὸν ἢ θέλεις
 ἔξω βαρείας αἰτίας ἐλεύθερον·
 σὺ δ' εἶπέ μοι μὴ μῆκος, ἀλλὰ σύντομα,
 ἥδη τὰ κηρυχθέντα μὴ πράσσειν τάδε;

445

ΑΝΤΙΓΟΝΗ.

ἥδη. τί δ' οὐκ ἔμελλον; ἐμφανῇ γὰρ ἦν.

ΚΡΕΩΝ.

καὶ δῆτ' ἐτόλμας τοῦσδ' ὑπερβαίνειν νόμους;

ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε
 οὐδ' ἡ ξύννοικος τῶν κάτω θεῶν Δίκη,
 οἳ τοῦσδ' ἐν ἀνθρώποισιν ὥρισαν νόμους.
 οὐδὲ σθένειν τοσοῦτον ῥόμην τὰ σά
 κηρύγμαθ' ὥστ' ἄγραπτα κάσφαλῃ θεῶν
 νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.
 οὐ γὰρ τι νῦν γε κᾶχθές, ἀλλ' αἰεί ποτε
 ζῆ ταῦτα, κοῦδεις οἶδεν ἐξ οὔτου φάνη.
 τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
 φρόνημα δείσας, ἐν θεοῖσι τὴν δίκην
 δώσειν. θανουμένη γὰρ ἐξήδη, τί δ' οὐ;
 καὶ μὴ σὺ προῦκέρυξας. εἰ δὲ τοῦ χρόνου
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.
 ὅστις γὰρ ἐν πολλοῖσιν ὥς ἐγὼ κακοῖς
 ζῆ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει;
 οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
 παρ' οὐδέν ἄλγος· ἀλλ' ἂν, εἰ τὸν ἐξ ἐμῆς
 μητρὸς θανόντ' ἄθαπτον ἐσχόμεν νέκυν,
 κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,

450

455

460

465

σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω.

470

ΧΟΡΟΣ.

δηλοῖ τὸ γέννημ' ὦμὸν ἐξ ὦμοῦ πατρὸς
τῆς παιδός· εἴκειν δ' οὐκ ἐπίσταται κακοῖς.

ΚΡΕΩΝ.

ἄλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα
πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον
σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῇ

475

θραυσθέντα καὶ ῥαγέντα πλεῖστ' ἂν εἰσίδοις.
σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους
ἵππους καταριυθέντας. οὐ γὰρ ἐκπέλει

φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.
αὕτη δ' ὑβρίζειν μὲν τότε' ἐξηπίστατο,

480

νόμους ὑπερβαίνουσα τοὺς προκειμένους·
ὑβρις δ', ἐπεὶ δέδρακεν, ἥδε δευτέρα,
τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελαῖν.

ἦ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὕτη δ' ἀνὴρ,
εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη.

485

ἄλλ' εἴτ' ἀδελφῆς εἴθ' ὁμαιμονεστέρα
τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,
αὕτη τε χῆ' ξύναιμος οὐκ ἀλύξετον

μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον
ἐπαιτιῶμαι τοῦδε βουλευῆσαι τάφου.

490

καὶ νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως
λυσσῶσαν αὐτήν οὐδ' ἐπήβολον φρενῶν.

φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεύς
τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.

μισῶ γε μέντοι χῶταν ἐν κακοῖσιν τις
ἄλους ἔπειτα τοῦτο καλλύνειν θέλη.

495

ΑΝΤΙΓΟΝΗ.

θέλεις τι μείζον ἢ κατακτεῖναί μ' ἑλών;

ΚΡΕΩΝ.

πορθῶν γε τήνδε γῆν· ὁ δ' ἀντιστάς ὕπερ.

ΑΝΤΙΓΟΝΗ.

ὅμως ὃ γ' Ἀιδης τοὺς νόμους τούτους ποθεῖ.

ΚΡΕΩΝ.

ἀλλ' οὐχ ὁ χρηστός τῷ κακῷ λαχεῖν ἴσος.

520

ΑΝΤΙΓΟΝΗ.

τίς οἶδεν εἰ κάτωθεν εὐαγῇ τάδε·

ΚΡΕΩΝ.

οὔτοι ποθ' οὐχθρὸς, οὐδ' ὅταν θάνη, φίλος.

ΑΝΤΙΓΟΝΗ.

οὔτοι συνέχθαι, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

κάτω νυν ἔλθοῦς, εἰ φιλητέον, φίλει
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

525

ΧΟΡΟΣ.

καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ' εἰδομένη·
νεφέλη δ' ὀφρυῶν ὕπερ αἱματόεν
ῥέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν.

530

ΚΡΕΩΝ.

σὺ δ', ἦ κατ' οἴκους ὥς ἔχιδν' ὑφειμένη
λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
τρέφων δύ' ἅτα κάπαναστάσεις θρόνων,
φέρ', εἰπέ δή μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἣ ἕξομεῖ τὸ μὴ εἰδέναι;

535

ΙΣΜΗΝΗ.

δέδρακα τοῦργον, εἴπερ ἦδ' ὁμοῖοθεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐκ ἔάσει τοῦτό γ' ἣ δίκη σ', ἐπεὶ

οὐτ' ἠθέλησας οὐτ' ἐγὼ 'κοινωνσάμην.

ΙΣΜΗΝΗ.

ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι 540
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.

ΑΝΤΙΓΟΝΗ.

ὦν τοῦργον Ἔιδης χοὶ κάτω ξυνίστορες ·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μήτοι, κασιγνήτη, μ' ἀτιμάσῃς τὸ μὴ οὐ 545
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἁγνίσαι.

ΑΝΤΙΓΟΝΗ.

μή μοι θάνῃς σὺ κοινὰ, μηδ' αἶ μὴ 'θιγες
ποιοῦ σεαυτῆς. ἀρκέσω θνήσκουσ' ἐγὼ.

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι σοῦ λελειμμένη φίλος ;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἐρώτα. τοῦδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

τί ταῦτ' ἀνιᾶς μ' οὐδὲν ὠφελουμένη ; 550

ΑΝΤΙΓΟΝΗ.

ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγὼ ;

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτήν. οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἷμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου ;

ΑΝΤΙΓΟΝΗ.

σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ κατθανεῖν. 555

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

ΑΝΤΙΓΟΝΗ.

καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ 'δόκουν φρονεῖν.

ΙΣΜΗΝΗ.

καὶ μὴν ἴση νῶν ἔστιν ἡ ἕξαμαρτία.

ΑΝΤΙΓΟΝΗ.

θάρσει. σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι
τέθνηκεν, ὥστε τοῖς θανούσιν ὠφελεῖν. 560

ΚΡΕΩΝ.

τῷ παῖδε φημί τῷδε τὴν μὲν ἀρτίως
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφν.

ΙΣΜΗΝΗ.

οὐ γὰρ ποτ', ὦναξ, οὐδ' ὅς ἂν βλάσθῃ μένει
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.

ΚΡΕΩΝ.

σοὶ γοῦν, ὅθ' εἴλου σὺν κακοῖς πράσσειν κακά. 565

ΙΣΜΗΝΗ.

τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον;

ΚΡΕΩΝ.

ἀλλ' ἦδε μέντοι μὴ λέγ'. οὐ γὰρ ἔστ' ἔτι.

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου;

ΚΡΕΩΝ.

ἀρώσιμοι γὰρ χατέρων εἰσὶν γύαι.

ΙΣΜΗΝΗ.

οὐχ ὥς γ' ἐκείνῳ τῇδέ τ' ἦν ἡρμοσμένα. 570

ΚΡΕΩΝ.

κακὰς ἐγὼ γυναῖκας νίεσι στυγῶ.

ΙΣΜΗΝΗ.

ὦ φίλταθ' Αἴμον, ὥς σ' ἀτιμάζει πατήρ.

ΚΡΕΩΝ.

ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

ΙΣΜΗΝΗ.

ἦ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον;

ΚΡΕΩΝ.

Ἄιδης ὁ πάντων τούσδε τοὺς γάμους ἔφν. 575

ΙΣΜΗΝΗ.

δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν.

ΚΡΕΩΝ.

καὶ σοί γε κάμοί· μὴ τριβάς ἔτ', ἀλλὰ νιν
κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρῆ
γυναῖκας εἶναι τάσδε μῆδ' ἀνειμένας.
φεύγονσι γάρ τοι χοῖ θρασεῖς, ὅταν πέλας 580
ῆδη τὸν Ἀιδην εἰσορῶσι τοῦ βίου.

ΧΟΡΟΣ.

εὐδαίμονες οἷσι κακῶν ἄγευστος αἰὼν.
οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἅτας
οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πληῆθος ἔρπον· 585
ἄμοιον ὥστε ποντίαις
οἶδμα δυσπνόοις, ὅταν
θρήσσαισιν ἔρεβος ὕφαλον ἐπιδράμη πνοαῖς,
κυλίνδει βυσσόθεν κελαινὰν 590
θῖνα καὶ δυσάνεμον,
σφόνῃ βρέμονσι δ' ἀντιπλήγες ἀκταί.
ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρῶμαι 593
πήματα φθιτῶν ἐπὶ πῆμασι πίπτοντ', 595
οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει
θεῶν τις, οὐδ' ἔχει λύσιν.
νῦν γὰρ ἐσχάτας ὑπὲρ
ῥίζας ὃ τέτατο φάος ἐν Οἰδίπου δόμοις, 600
κατ' αὖ νιν φοινία θεῶν τῶν
νερτέρων ἀμᾶ κόνις,
λόγου τ' ἄνοια καὶ φρενῶν Ἑρινύς.
τεὰν, Ζεῦ, δύνασιν τίς ἀνδρῶν
ὑπερβασίᾳ κατάσχοι, 605

582 — 592. = 593 — 603.

604 — 614. = 615 — 625.

τὰν οὐθ' ὕπνος αἶρεϊ ποθ' ὁ παντογῆρος
οὐτ' ἀκάματοι θεῶν
μῆνες, ἀγῆρω δὲ χρόνῳ δυνάστας κατέχεις Ὀλύμ-
που

μαρμαρόεσσαν αἶγλαν. — 610

τό τ' ἔπειτα καὶ τὸ μέλλον
καὶ τὸ πρὶν ἐπαρκέσει
νόμος ὃδ', οὐδὲν ἔρπων
θνατῶν βίωτῳ πάμπολις ἔκτος ἄτας.

ἀ γὰρ δὴ πολὺπλαγκτος ἐλπὶς 615

πολλοῖς μὲν ὄνασις ἀνδρῶν,
πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων.

εἰδότι δ' οὐδὲν ἔρπει,
πρὶν πυρὶ θερμῷ πόδα τις προσαύρη. σοφία γὰρ
ἔκ του 620

κλεινὸν ἔπος πέφανται,
τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν

τῷδ' ἔμμεν ὅτῳ φρένας

θεὸς ἄγει πρὸς ἄταν.

πρᾶσσει δ' ὀλιγοστόν χρόνον ἔκτος ἄτας. 625

ὃδε μὲν Αἴμων, παίδων τῶν σῶν

νέατον γέννημ'. ἄρ' ἀχνύμενος

τῆς μελλογάμου

τάλιδος ἥκει μόρον Ἀντιγόνης,

ἀπάτας λεχέων ὑπεραλγῶν ; 630

ΚΡΕΩΝ.

τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.

ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων

τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει ;

ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρωῶντες φίλοι ;

ΑΙΜΩΝ.

πάτερ, σός εἰμι· καὶ σὺ μοι γνώμας ἔχων 635
 χρηστὰς ἀπορροῖς, αἷς ἔγωγ' ἐφένωμαι.
 ἐμοὶ γὰρ οὐδεὶς ἀξίως ἔσται γάμος
 μείζων φέρεσθαι, σοῦ καλῶς ἡγουμένου.

ΚΡΕΩΝ.

οὕτω γὰρ, ὦ παῖ, χρὴ δια στέργων ἔχειν,
 γνώμης πατρῶας πάντ' ὀπισθεν ἐστάναι. 640
 τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γονὰς
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,
 ὥς καὶ τὸν ἐχθρὸν ἀντιμύνωνται κακοῖς,
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
 ὅστις δ' ἀνωφέλητα φιτύνει τέκνα, 645
 τί τόνδ' ἂν εἰποῖς ἄλλο πλην αὐτῷ πόνους
 φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;
 μὴ νῦν ποτ', ὦ παῖ, τὰς φρένας γ' ὑφ' ἡδονῆς
 γυναικὸς οὐνεκ' ἐκβάλης, εἰδὼς ὅτι
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, 650
 γυνὴ κακὴ ξύνεννος ἐν δόμοις. τί γὰρ
 γένοιτ' ἂν ἔλκος μεῖζον ἢ φίλος κακός;
 ἀλλὰ πτύσας ὥσεί τε δυσμενῇ μέθες
 τὴν παῖδ' ἐν Αἰδου τήνδε νυμφεύσειν τινί.
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ 655
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
 ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία
 ξύναιμον. εἰ γὰρ δὴ τὰ γ' ἐγγενῇ φύσει
 ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους. 660
 ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ
 χρηστὸς, φανεῖται καὶ πόλει δίκαιος ὢν.

δοῖς δ' ὑπερβάς ἢ νόμους βιάζεται,
ἢ τοῦπιτάσσειν τοῖς κρατοῦσιν ἐννοεῖ,
οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν. 665

ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν,
καὶ σμικρὰ καὶ δίκαια καὶ τάναντία.
καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ
καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν,
δορός τ' ἂν ἐν χειμῶνι προστεταγμένον 670
μένειν δίκαιον ἀγαθὸν παραστήτην.

ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν.
αὕτη πόλεις τ' ὄλλυσιν, ἥδ' ἀναστάτους,
οἴκους τίθησιν· ἥδε σὺν μάχῃ δορός
τροπὰς καταρῥήγνυσι· τῶν δ' ὀρθομένων 675
σώζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.

οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,
κοῦτοι γυναικὸς οὐδαμῶς ἥσσητέα.
κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἄνδρὸς ἐκπεσεῖν
κοῦκ ἂν γυναικῶν ἥσσονες καλοῖμεθ' ἂν. 680

ΧΟΡΟΣ.

ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
λέγειν φρονούντως ἂν λέγεις δοκεῖς πέρι.

ΑΙΜΩΝ.

πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
πάντων ὅσ' ἐστὶ χρημάτων ὑπέρτατον.
ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, 685
οὐτ' ἂν δυναίμην μῆτ' ἐπισταίμην λέγειν·
γένοιτο μέντ' ἂν χιτῆρος καλῶς ἔχον.
σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.
τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ 690

λόγοις τοιούτοις, οἷς σὺ μὴ τέρψει κλύων·
 ἔμοι δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
 τὴν παιῖδα ταύτην οἷ' ὀδύρεται πόλις,
 πασῶν γυναικῶν ὡς ἀναξιωτάτη
 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει· 696
 ἥτις τὸν αὐτῆς αὐτάδελφον ἐν φόναϊς
 πεπιτῶτ' ἄθαρπτον μῆθ' ὑπ' ὠμηστῶν κυνῶν
 εἶας' ὀλέσθαι μῆθ' ὑπ' οἰωνῶν τινός·
 οὐχ ἦδε χρυσῆς ἀξία τιμῆς λαχεῖν ;
 τοιάδ' ἔρεμνη σῖγ' ἐπέρχεται φάτις· 700
 ἔμοι δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,
 οὐκ ἔστιν οὐδὲν κτήμα τιμιώτερον.
 τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις
 ἄγαλμα μεῖζον, ἢ τί πρὸς παίδων πατρί ;
 μὴ νυν ἐν ἥθος μοῦνον ἐν σαντιῷ φόρει, 705
 ὥς φῆς σὺ, κοῦδὲν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
 ἢ γλῶσσαν, ἣν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
 οὗτοι διαπνυχθέντες ὥφθησαν κενοί.
 ἀλλ' ἄνδρα, κεῖ τις ἢ σοφός, τὸ μανθάνειν 710
 πόλλ' αἰσχρὸν οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.
 ὀρᾶς παρὰ ρεῖθροισι χειμάρροισι ὅσα
 δένδρων ὑπέικει, κλῶνας ὡς ἐκσώζεται·
 τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυνται.
 αὐτῶς δὲ ναὸς ὅστις ἐγκρατὴς πόδα 715
 τείνας ὑπέικει μηδὲν, ὑπτίοις κάτω
 στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
 ἀλλ' εἶκε θυμῷ καὶ μετὰστασιν δίδου.
 γνώμη γὰρ εἴ τις κάπ' ἔμοῦ νεωτέρου
 πρόσσεσι, φῆμ' ἔγωγε προσβέβηεν πολὺ 720

φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων ·
εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτη φέπειν,
καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

ΧΟΡΟΣ.

ἄναξ, σέ τ' εἰκὸς, εἴ τι καίριον λέγει,
μαθεῖν, σέ τ' αὖ τοῦδ' · εὖ γὰρ εἴρηται διπλᾶ. 725

ΚΡΕΩΝ.

οἱ τηλικοῖδε καὶ διδαξόμεσθα δὴ
φρονεῖν πρὸς ἀνδρὸς τηλικουδὲ τὴν φύσιν ;

ΑΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον · εἰ δ' ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τᾶργα σκοπεῖν.

ΚΡΕΩΝ.

ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας σέβειν. 730

ΑΙΜΩΝ.

οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς κακούς. —

ΚΡΕΩΝ.

οὐχ ἦδε γὰρ ταιᾶδ' ἐπέιληπται νόσφ' ;

ΑΙΜΩΝ.

οὐ φησι Θήβης τῆσδ' ὁμόπολις λεώς.

ΚΡΕΩΝ.

πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ ;

ΑΙΜΩΝ.

ὁρᾷς τόδ' ὥς εἴρηκας ὥς ἄγαν νέος ; 735

ΚΡΕΩΝ.

ἄλλω γὰρ ἢ 'μοι χρὴ γε τῆσδ' ἄρχειν χθονός ;

ΑΙΜΩΝ.

πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ' ἑνός.

ΚΡΕΩΝ.

οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται ;

ΑΙΜΩΝ.

καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

Κ Ρ Ε Ω Ν.

ὁδ', ὥς ἔοικε, τῇ γυναικί συμμαχεῖν.

740

Α Ι Μ Ω Ν.

εἴπερ γυνή σύ· σοῦ γὰρ οὖν προκήδομαι.

Κ Ρ Ε Ω Ν.

ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

Α Ι Μ Ω Ν.

οὐ γὰρ δίκαιά σ' ἔξαμαρτάνονθ' ὄρω.

Κ Ρ Ε Ω Ν.

ἁμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων ;

Α Ι Μ Ω Ν.

οὐ γὰρ σέβεις, τιμὰς γε τὰς θεῶν πατῶν.

745

Κ Ρ Ε Ω Ν.

ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.

Α Ι Μ Ω Ν.

οὐκ ἂν ἔλοις ἦσσω γε τῶν αἰσχυρῶν ἐμέ.

Κ Ρ Ε Ω Ν.

ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὕδε.

Α Ι Μ Ω Ν.

καὶ σοῦ γε κάμου, καὶ θεῶν τῶν νεωτέρων.

Κ Ρ Ε Ω Ν.

ταύτην ποτ' οὐκ ἔσθ' ὥς ἔτι ζῶσαν γαμεῖς.

750

Α Ι Μ Ω Ν.

ἦδ' οὖν θανεῖται, καὶ θανούσ' ὀλεῖ τινά.

Κ Ρ Ε Ω Ν.

ἦ ἀπαπειλῶν ὧδ' ἐπεξέρχει θρασύς ;

Α Ι Μ Ω Ν.

τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν ;

Κ Ρ Ε Ω Ν.

κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κενός.

Α Ι Μ Ω Ν.

εἰ μὴ πατήρ ἦσθ', εἶπον ἂν σ' οὐκ εὖ φρονεῖν. 755

ΚΡΕΩΝ.

γυναικὸς ὦν δούλευμα, μὴ κώτιλλέ με.

ΑΙΜΩΝ.

βούλει λέγειν τι, καὶ λέγων μηδὲν κλύειν ;

ΚΡΕΩΝ.

ἄληθες ; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι
χαίρων ἐπὶ ψόγοισι δεινῶσαις ἐμέ.

ἄγετε τὸ μῖσος, ὥς κατ' ὅμματ' ἀντίκα
παρόντι θνήσκη πλησία τῷ νυμφίῳ.

760

ΑΙΜΩΝ.

οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,
οὐθ' ἥδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ
τοῦμὸν προσόψει κρατ' ἐν ὀφθαλμοῖς ὄρων,
ὥς τοῖς θέλουσι τῶν φίλων μαίνῃ ξυνών.

765

ΧΟΡΟΣ.

ἄνῃρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἐστὶ τῆλικούτος ἀλγῆσας βαρύν.

ΚΡΕΩΝ.

δράτω, φρονεῖτω μεῖζον ἢ κατ' ἄνδρ' ἰών·
τὰ δ' οὖν κόρα τάδ' οὐκ ἀπαλλάξει μόρον.

ΧΟΡΟΣ.

ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς ;

770

ΚΡΕΩΝ.

οὐ τήν γε μὴ θιγοῦσαν. εὖ γὰρ οὖν λέγεις.

ΧΟΡΟΣ.

μόρφ δὲ ποίῳ καὶ σφε βουλεύει κτανεῖν ;

ΚΡΕΩΝ.

ἄγων ἔρημος ἔνθ' ἂν ἦ βροτῶν στίβος
κρύψω πετρώδει ζῶσαν ἐν κατάρυχι,
φορβῆς τοσοῦτον ὥς ἄγος μόνον προθεῖς,
ὅπως μῖασμα πᾶς ὑπεκφύγῃ πόλις.
κακεῖ τὸν Αἰδην, ὃν μόνον σέβει θεῶν,

775

αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,
 ἢ γνῶσεται γοῦν ἀλλὰ τηνικαῦθ' ὅτι
 πόνος περισσός ἐστι τὰν Ἄιδου σέβειν. 780

ΧΟΡΟΣ.

Ἦρωσ ἀνίκατε μάχαν,
 Ἦρωσ, ὅς ἐν κτήμασι πίπτεις,
 ὅς ἐν μαλακαῖς παρειαῖς
 νεάνιδος ἐννυχεύεις,
 φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις ἀνλαῖς· 785
 καί σ' οὔτ' ἀθανάτων φύξιμος οὐδεὶς
 οὔθ' ἀμερίων ἐπ' ἀνθρώ-
 πων, ὃ δ' ἔχων μέμνην. 790
 σὺ καὶ δικαίων ἀδίκους
 φρένας παρασπᾷς ἐπὶ λῶδα·
 σὺ καὶ τόδε νεῖκος ἀνδρῶν
 ξύναιμον ἔχεις ταράξας·
 νικᾷ δ' ἐναργῆς βλεφάρων ἥμερος εὐλέκτρον 795
 νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς
 θεσμῶν. ἄμαχος γὰρ ἐμπαί-
 ζει θεὸς Ἀφροδίτα. 800
 νῦν δ' ἤδη γὰρ καὶ τοὺς θεσμῶν
 ἔξω φέρομαι τὰδ' ὄρων, ἴσχειν δ'
 οὐκ ἔτι πηγὰς δύναιμι δακρύων,
 τὸν παγχοίταν ὅθ' ὄρω θάλαμον
 τήνδ' Ἀντιγόνην ἀνύτουσαν. 805

ΑΝΤΙΓΟΝΗ.

ὄρατ' ἔμ', ὦ γὰρ πατρίας πολῖται,
 τὰν νεάταν ὁδὸν

781 — 790. = 791 — 800.

806 — 816. = 823 — 833.

στείχουσαν, νέατον δὲ φέγ-
 γος λεύσσουσαν ἀελίου,
 κοῦποτ' αὖθις· ἀλλὰ μ' ὁ παγ-
 κοίτας Ἄιδας ζῶσαν ἄγει
 τὰν Ἀχέροντος
 ἀκτὰν, οὐθ' ὑμεναίων
 ἔγκληρον, οὔτ' ἐπινύμφειός
 πῶ μέ τις ὕμνος ὕμ-
 νησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

810

815

ΧΟΡΟΣ.

οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'
 ἐς τόδ' ἀπέρχει κεῦθός νεκρῶν,
 οὔτε φθινάσιν πληγεῖσα νόσοις
 οὔτε ξιφείων ἐπίχειρα λαχοῦσ',
 ἀλλ' αὐτόνομος, ζῶσα, μόνη δὴ
 θνατῶν, Αἶδαν καταβήσει.

820

ΑΝΤΙΓΟΝΗ.

ἤκουσα δὴ λυγροτάταν ὀλέσθαι
 τὰν Φρυγίαν ξέναν
 Ταντάλου Σιπύλῃ πρὸς ἄκ-
 ρῃ, τὰν κισσὸς ὥς ἀτενῆς
 πετραία βλάστα δάμασεν,
 καὶ νιν ὄμβρῳ τακομένην,
 ὥς φάτις ἀνδρῶν,
 χιών τ' οὐδαμὰ λείπει
 τέγγει θ' ὑπ' ὀφρύσι παγκλαύτοις
 δειράδας· ᾗ με δαί-
 μων ὁμοιοτάταν κατευνάζει.

825

830

ΧΟΡΟΣ.

ἀλλὰ θεός τοι καὶ θεογεννῆς,

ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς. 836
καίτοι φθιμένῳ τοῖς ἰσοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκούσαι.

ΑΝΤΙΓΟΝΗ.

οἷμοι γελῶμαι. τί με, πρὸς θεῶν πατρῶων, 838
οὐκ ὀλλυμέναν ὑβρίζεις, 840
ἀλλ' ἐπίφαντον ;

ὦ πόλις, ὦ πόλεως

πολυκτῆμονες ἄνδρες ·

ἰὼ Διρκαῖαι κρῆναι Θήβας τ'

εὐαρμάτου ἄλσος, ἔμπαρ 845

ξυμμάρτυρας ὕμ' ἐπικτῶμαι,

οἷα φίλων ἀκλαντος, οἷοις νόμοις

πρὸς ἔρμα τυμβόχωστον ἔρχομαι τάφου ποταινίου· 846

ἰὼ δύστανος, 850

οὗτ' ἐν βροτοῖς οὗτ' ἐν νεκροῖσιν

μέτοιχος, οὐ ζῶσιν, οὐ θανούσιν.

ΧΟΡΟΣ.

προβαῶς' ἐπ' ἔσχατον θράσους

ὑψηλὸν ἐς Δίκας βάθρον

προσέπεσες, ὦ τέκνον, πολύ. 855

πατρῶον δ' ἐκτίνεις τιν' ἄθλον.

ΑΝΤΙΓΟΝΗ.

ἔψανσας ἀλγεινοτάτας ἔμοι μερίμνας

πατρὸς τριπόλιστον οἶκτον,

τοῦ τε πρόπαντος

ἁμετέρου πότμου 860

κλεινοῖς Λαβδακίδαισιν.

ἰὼ ματρῶαι λέκτρων ἄται

κοιμήματά τ' αὐτογέννητ' ·

ἐμῷ πατρὶ δυσμόρου ματρὸς,
οὔων ἐγὼ ποθ' ἅ ταλαίφρων ἔφυν·
πρὸς οὗς ἀραῖος, ἄγαμος, ἅδ' ἐγὼ μέτοικος ἔρ-
χομαι.

ὡδ' δυσπότμων

κασίγνητε γάμων κυρήσας,
θανῶν ἔτ' οὔσαν κατήναρες ἔμε.

ΧΟΡΟΣ.

σέβειν μὲν εὐσέβειά τις,
κράτος δ' ὅτῳ κράτος μέλει
παραβατὸν οὐδαμῇ πέλει,
σὲ δ' αὐτόγνώτος ὤλεσ' ὀργά.

ΑΝΤΙΓΟΝΗ.

ἄκλαντος, ἀφιλος, ἀνυμέναιος,
ταλαίφρων ἄγομαι τάνδ' ἐτοίμαν ὁδόν.
οὐκ ἔτι μοι τόδε λαμπάδος ἱερὸν ὄμμα
θίμεις ὁρᾶν ταλαίνα·
τὸν δ' ἐμὸν πότμον ἀδάκρυτον οὐδεὶς φίλων στε-
νάζει.

ΚΡΕΩΝ.

ἄρ' ἴστ', αἰοιδᾶς καὶ γόους πρὸ τοῦ θανεῖν,
ὥς οὐδ' ἂν εἷς παύσαιτ' ἂν, εἰ χρεῖη λέγειν ;
οὐκ ἄξεθ' ὥς τάχιστα, καὶ κατηρεφεῖ
τύμβῳ περιπτύξαντες, ὥς εἴρηκ' ἐγὼ,
ἄφετε μόνην ἔρημον, εἴτε χρῆ θανεῖν
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη·
ἡμεῖς γὰρ ἄγνοι τοῦπὶ τήνδε τὴν κόρη·
μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

ΑΝΤΙΓΟΝΗ.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
οἴκησις ἀείφρουρος, οἷ πορεύομαι

πρὸς τοὺς ἑμαυτῆς, ὧν ἀριθμὸν ἐν κεκροῖς
 πλεῖστον δέδεκται Φερσέφασσ' ὀλωλότων ·
 ὧν λωίσθια ἔγω καὶ κάκιστα δὴ μακρῶ 895
 κάτειμι, πρὶν μοι μοῖραν ἐξήκειν βίου.
 ἔλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
 φίλῃ μὲν ἦξιν πατρὶ, προσφιλεῖς δὲ σοὶ,
 μήτερ, φίλῃ δὲ σοὶ, κασίγνητον κάρα ·
 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἔγω 900
 ἔλουνσα κακόσμησα κάπιτυμβίους
 χοὰς ἔδωκα · νῦν δὲ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.
 καίτοι σ' ἔγω ἔτιμησα τοῖς φρονοῦσιν εὖ.
 οὐ γάρ ποτ' οὐτ' ἂν εἰ τέκνων μήτηρ ἔφην 905
 οὐτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βία πολιτῶν τόνδ' ἂν ἠρόμην πόνον.
 τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω ;
 πόσις μὲν ἂν μοι κατθανόντος ἄλλος ἦν,
 καὶ παῖς ἀπ' ἄλλου φωτὸς, εἰ τοῦδ' ἤμπλακον, 910
 μητρὸς δ' ἐν Αἰδου καὶ πατρὸς κεκευθότοιν
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
 τοιῶδε μέντοι σ' ἐκπροτιμήσασ' ἔγω
 νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν
 καὶ δεινὰ τολμᾶν, ὃ κασίγνητον κάρα. 915
 καὶ νῦν ἄγει με διὰ χειρῶν οὕτω λαβὼν,
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,
 ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἢ δύσμορος
 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς · 920
 ποῖαν παρεξελθοῦσα δαιμόνων δίκην ;
 τί χρή με τὴν δύστηνον εἰς θεοὺς ἔτι

· βλέπειν ; τίν' αὐδ' ἄν ξυμμάχων ; ἐπεὶ γε δὴ
τὴν δυσσέθειαν εὐσεβοῦς' ἐκτησάμην.
· ἀλλ' εἰ μὲν οὖν τὰδ' ἐστὶν ἐν θεοῖς καλὰ, 935
παθόντες ἄν ξυγγνοῖμεν ἡμαρτηκότες ·
· εἰ δ' οἷδ' ἁμαρτάνουσι, μὴ πλείω κακὰ
· πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟΡΟΣ.

· ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ
· ψυχῆς ριπαὶ τήνδε γ' ἔχουσιν. 930

ΚΡΕΩΝ.

τοιγὰρ τούτων τοῖσιν ἄγουσιν
κλαύμαθ' ὑπάρξει βραδυτῆτος ὕπερ.

ΑΝΤΙΓΟΝΗ.

οἷμοι, θανάτου τοῦτ' ἐγγυτάτω
τοῦπος ἀφίχται.

ΚΡΕΩΝ.

· θαρσεῖν οὐδὲν παραμυθοῦμαι 935
· μὴ οὐ τὰδε ταύτη κατακυροῦσθαι.

ΑΝΤΙΓΟΝΗ.

· ὦ γῆς Θήβης ἄστυ πατρῶον
καὶ θεοὶ προγενεῖς,
· ἄγομαι δὴ γὰρ κούκ' ἔτι μέλλω.
· λεύσσετε, Θήβης οἱ κοιρανίδαι, 940
· τὴν βασιλίδα μούνην λοιπὴν,
· οἷα πρὸς οἶων ἀνδρῶν πάσχω,
· τὴν εὐσεβίαν σεδίσασα.

ΧΟΡΟΣ.

· ἔτλα καὶ Δανάας οὐράνιον φῶς
· ἀλλάξαι θέμας ἐν χαλκοδέτοις 945
· αὐλαῖς · κρυπτομένα δ' ἐν

944 — 954. = 955 — 965.

τυμδήρει θαλάμῳ κατεζεύχθη *
 καίτοι καὶ γενεᾷ τίμιος, ὃ παῖ παῖ,
 παῖ Ζηνὸς ταμιεύσκε γονὰς χρυσορύνους. 959
 ἀλλ' ἃ μοιριδία τις δύνασις δεινά·
 οὔτ' ἂν νιν ὄμβρος οὔτ' ἄρης,
 οὐ πύργος, οὐχ ἀλίκτυποι
 κελαινὰ νᾶες ἐκφύγοιεν.
 ζεύχθη δ' ὄξυχόλως παῖς ὁ Δρύαντος, 965
 Ἥδωνῶν βασιλεὺς, κερτομίοις
 ὄργαις, ἐκ Διονύσου
 πετρῶδει κατάφρακτος ἐν δεσμῷ.
 οὔτω τᾶς μανίας δεινὸν ἀποστάζει
 ἀνθηρόν τε μένος. κεῖνος ἐπέγνων μανίαις 960
 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
 παύεσκε μὲν γὰρ ἐνθέους
 γυναικας εὐϊὸν τε πῦρ,
 φιλαύλους τ' ἠρέθιζε Μούσας. 965
 παρὰ δὲ Κνανέων πελαγέων διδύμας ἀλὸς
 ἀκταὶ Βοσπόρῃαι ἰδ' ὁ Θρηκῶν Σαλμυδησὸς,
 ἔν' ἀγχίπολις ἄρης 970
 δισσοῖσι Φινεῖδαις
 εἶδεν ἀρατὸν ἔλκος
 τυφλωθὲν ἐξ ἀγρίας δάμαρτος
 ἀλαὸν ἀλαστόροισιν ὁμμάτων κύκλοις
 ἀραχθὲν ἐγχείων, ὑφ' αἵματηραῖς 975
 χεῖρεσσι καὶ κερκίδων ἀκμαῖσιν.
 κατὰ δὲ ταχόμενοι μέλεοι μέλεαν πάθαν 977
 κλαῖον, ματρὸς ἔχοντες ἀνύμφευτον γονάν· ἃ 980
 δὲ σπέρμα μὲν ἀρχαιογόνων

966 — 976. = 977 — 987.

ἄντας· Ἐρεχθεῖδαν,
 τηλεπόροις δ' ἐν ἄντροις
 τράφη θυέλλαισιν ἐν πατρώαις
 Βορεὰς ἄμιππος ὀρθόποδος ὑπὲρ πάγον
 θεῶν παῖς· ἀλλὰ καὶ ἐκείνα
 Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

985

ΤΕΙΡΕΣΙΑΣ.

Θήβης ἄνακτες, ἤκομεν κοινήν ὁδὸν
 δύ' ἐξ ἑνὸς βλέποντες, τοῖς τυφλοῖσι γὰρ
 αὕτη κέλευθος ἐκ προσηγητοῦ πέλει.

990

ΚΡΕΩΝ,

τί δ' ἔστιν, ὦ γεραιέ Τειρεσία, νέον ;

ΤΕΙΡΕΣΙΑΣ.

ἐγὼ διδάξω· καὶ σὺ τῷ μάντει πιθοῦ.

ΚΡΕΩΝ.

οὐκ οὖν πάρος γε σῆς ἀπεστάτουν φρενός.

ΤΕΙΡΕΣΙΑΣ.

τοιγὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.

ΚΡΕΩΝ.

ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.

995

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὖ νῦν ἐπὶ ξύρου τύχης.

ΚΡΕΩΝ.

τί δ' ἔστιν ; ὥς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

γνώσει, τέχνης σημεία τῆς ἐμῆς κλύων.

εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον

ἴζων, ἴν' ἦν μοι παντὸς οἰωνοῦ λιμὴν,

1000

ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ

κλάζοντας οἷστρω καὶ βεβαρβαρωμένῳ·

καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς

ἔγνων· πτερῶν γὰρ ῥοῖδος οὐκ ἄσημος ἦν.

εὐθὺς δὲ δείσας ἐμπύρων ἐγενόμην 1006
 βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων
 Ἥφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ
 μυδῶσα κηκὶς μηρίων ἐτήκετο
 καῖτυφε κανέπτυε, καὶ μετάρσιοι
 χολαὶ διεσπείροντο, καὶ καταρῥυεῖς 1010
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα
 φθίνοντ' ἀσῆμων ὀργίων μαντεύματα.
 ἐμοὶ γὰρ οὗτος ἡγεμὼν, ἄλλοις δ' ἐγώ.
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις. 1015
 βωμοὶ γὰρ ἡμῖν ἐσχάροι τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
 τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου.
 καὶ τ' οὐδέχονται θυστάδας λιτὰς ἔτι
 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα, 1020
 οὐδ' ὄρνις εὐσήμους ἀπορῥοιδεῖ βοᾶς,
 ἀνδροφθόρου βεβρωῶτες αἵματος λίπος.
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
 τοῖς πᾶσι κοινόν ἐστι τοῦξαμαρτάνειν·
 ἐπεὶ δ' ἀμάρτη, κείνος οὐκ ἔτ' ἔστ' ἀνὴρ 1025
 ἄβουλος οὐδ' ἄνολθος, ὅστις ἐς κακὸν
 πεσὼν ἀκεῖται μὴδ' ἀκίνητος πέλει.
 αὐθαδία τοι σκαιότητ' ὀφλισκάνει.
 ἀλλ' εἴκε τῷ θανάοντι μὴδ' ὀλωλότα
 κέντει. τίς ἀλκὴ τὸν θανόντ' ἐπικτανεῖν; 1030
 εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'
 ἥδιστον εὖ λέγοντος, εἰ κέρδος φέροι.

Κ Ρ Ε Λ Ν.

ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ

τοξεύετ' ἀνδρὸς τοῦδε, κούδὲ μαντικῆς
 ἄπρακτος ὑμῖν εἰμι, τῶν δ' ὑπαὶ γένους 1035
 ἐξημπόλημαι κάκπεφόρτισμαι πάλοι.
 κερδαίνειτ', ἐμπολάτε τὸν πρὸς Σάρδεων
 ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἴνδικόν
 χρυσόν· τάφω δ' ἐκείνον οὐχὶ κρύψετε,
 οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν 1040
 φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,
 αὐτὸς ὥς μίᾱσμα τοῦτο μὴ τρέσας ἐγὼ
 θάπτειν παρήσω κεῖνον. εὖ γὰρ οἶδ' οὔτι
 θεοὺς μαιίνειν οὔτις ἀνθρώπων σθένει.
 πίπτουσι δ', ὃ γεραιὲ Τειρεσία, βροτῶν 1045
 χοὶ πολλὰ δεινοὶ πτώματ' αἴσχρ', ὅταν λόγους
 αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

ΤΕΙΡΕΣΙΑΣ.

φεῦ·

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται,

ΚΡΕΩΝ.

τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;

ΤΕΙΡΕΣΙΑΣ.

ὅσῳ κράτιστον κτημάτων εὐβουλία;

1050

ΚΡΕΩΝ.

ὄσῳ περ, οἶμαι, μὴ φρόνειν πλείστη βλάβη. >

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφης.

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.

ΚΡΕΩΝ.

τὸ μαντικὸν γὰρ πᾶν φιλάγγυρον γένος.

1055

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἄρ' οἶσθα ταγόνους ὄντας ἂν λέγῃς λέγων ;

ΤΕΙΡΕΣΙΑΣ.

οἶδ'. ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν

ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν

ΤΕΙΡΕΣΙΑΣ.

ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι.

1060

ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ 'πι κέρδεσιν λέγων.

ΤΕΙΡΕΣΙΑΣ.

οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.

ΚΡΕΩΝ.

ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.

ΤΕΙΡΕΣΙΑΣ.

ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι

τροχούς ἀμιλλητῆρας ἡλίου τελῶν,

1065

ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγγνων ἕνα

νέκυν νεκρῶν ἀμοιβὸν ἀντιδούς ἔσει,

ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω,

ψυχὴν τ' ἀτίμως ἐν τάφῳ κατῴκισας ·

ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν

1070

ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.

ὧν οὐτε σοὶ μέτεστιν οὐτε τοῖς ἄνω

θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.

τούτων σε λωδητῆρες ὑστεροφθόροι

λοχῶσιν Ἀιδου καὶ θεῶν Ἑρινύες,

1075

ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.

καὶ ταῦτ' ἄθρησον εἰ κατηργημένος

λέγω. φανεῖ γὰρ οὐ μακροῦ χρόνου τριδὴ

ἀνδρῶν γυναικῶν σοῖς δόμοις κακύματα.
 ἔχθραι δὲ πᾶσαι συνταράσσονται πόλεις 1080
 ὅσων σπαράγματ' ἡ κύνες καθήγισαν,
 ἡ θῆρες, ἡ τις πτηνὸς οἰωνὸς, φέρων
 ἀνόσιον ὁσμὴν ἐστιοῦχον ἐς πόλιν. ταῦτα

τοιαῦτά σου, λυπεῖς γὰρ, ὥστε τοξότης
 ἀφῆκα θυμῷ καρδίας τοξεύματα 1085
 βέβαια, τῶν σὺ θάλλπος οὐχ ὑπεκδραμεῖ.
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,
 καὶ γυνῷ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν
 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἡ νῦν φέρει. 1090

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.
 ἐπιστάμεσθα δ', ἐξ οἴτου λευκὴν ἐγὼ
 τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
 μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν.

ΚΡΕΩΝ.

ἔγνωκα καὐτὸς καὶ ταράσσομαι φρένας. 1095
 τό τ' εἰκαθεῖν γὰρ δεινόν· ἀντιστάντα δὲ
 ἄτη πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟΡΟΣ.

εὐβουλίας δεῖ, παῖ Μενοικέως Κρέον.

ΚΡΕΩΝ.

τί δῆτα χρὴ δρᾶν ; φράζε· πείσομαι δ' ἐγώ.

ΧΟΡΟΣ.

ἐλθὼν κόρην μὲν ἐκ κατώρυχος στέγης 1100
 ἄνες· κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς παρειαθεῖν ;

Χ Ο Ρ Ο Σ.

ὅσον γ', ἄναξ, τάχιστα. συντέμνονσι γὰρ
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.

Κ Ρ Ε Ω Ν.

οἷμοι · μόλις μὲν, καρδίας δ' ἐξίσταμαι 1106
τὸ δρᾶν · ἀνάγκη δ' σὺχ'ι δυσμαχητέον.

Χ Ο Ρ Ο Σ.

δρᾶ νυν τάδ' ἐλθὼν μηδ' ἐπ' ἄλλοισιν τρέπε.

Κ Ρ Ε Ω Ν.

ᾧδ' ὥς ἔχω στείχοιμ' ἄν · ἵτ' ἵτ' ὀπάονες
οἳ τ' ὄντες οἳ τ' ἀπόντες, αἰξίνας χεροῦν
ὀρμαῖσθ' ἐλόντες εἰς ἐπὶ ὄπιον τόπον. 1110
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,
αὐτός τ' ἔδησα, καὶ παρὼν ἐκλύσομαι.
δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους
ἄριστον ἢ σῶζοντα τὸν βίον τελεῖν.

Χ Ο Ρ Ο Σ.

πολυώννυμε, Καδμείας 1115
Νύμφας ἄγαλμα, καὶ Διὸς βαρυβρεμέτα γένος,
κλυτὰν ὅς ἀμφέπεις
Ἰταλίαν, μέδεις δὲ παγ-
κοίνοις Ἐλευσινίας 1120
Ἀηοῦς ἐν κόλποις,
ὦ Βακχεῦ, Βακχᾶν μητρόπολιν Θήβαν
ναίων παρ' ὑγρῶν
Ἰσμηνοῦ ρεῖθρον, ἀγρίου τ'
ἐπὶ σπορᾷ δράκοντος. 1125
σὲ δ' ὑπὲρ διλόφου πέτρας
στέρουσι ὅπως λιγνὺς, ἐνθα Κωρύκται Νύμφαι

στείχουσι Βακχίδες,
 Κασταλίας τε νᾶμα· καί 1130
 σε Νυσαίων ὀρέων
 κισσῆρεις ὄχθαι,
 χλωρά τ' ἄκτα πολύσταφυλος πέμπει
 ἀβρότων ἐπέων
 εὐαζόντων Θηβαίας 1135
 ἐπισκοποῦντ' ἀγνιάς·
 τὰν ἐκ πασᾶν τιμᾶς
 ὑπερτάταν πόλεων
 ματρὶ σὺν κεραυνία·
 καὶ νυν, ὥς βιαίας 1140
 ἔχεται πανδήμιος
 πόλις ἐπὶ νόσου, μολεῖν
 καθαρσίῃ ποδὶ Παρνησίαν
 ὑπὲρ κλιτὺν, ἣ σιτονόεντα πορθμόν. 1145
 ἰὼ πῦρ πνειόντων
 χοράγ' ἄστρον, νυχίων
 φθεγμάτων ἐπίσκοπε,
 παῖ Διὸς γένεθλον,
 προφάνηθι Ναξίαις 1150
 σαῖς ἅμα περιπόλοις
 Θυιάσιν, αἱ σε μαινόμεναι πάννυχοι
 χορεύουσι, τὸν ταμίαν Ἰακχον.

ΑΓΓΕΛΟΣ.

Κάδμου πάροικοι καὶ δόμων Ἀμφίονος, 1155
 οὐκ ἔσθ' ὁποῖον ^{ἐκείνου} στάντ' ἄν ἀνθρώπου βίον
 οὔτ' αἰνέσαιμι' ἄν οὔτε μεμψαίμην ποτέ.
 τύχη γὰρ ὀρθοῖ καὶ τύχη καταρῶρει

1137 — 1145. = 1146 — 1154.

τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεὶ·
 καὶ μάντις οὐδεὶς τῶν καθεσιῶτων βροτοῖς. 1160
 Κρέων γὰρ ἦν ζηλωτὸς, ὥς ἐμοί, ποτὲ,
 σώσας μὲν ἐχθρῶν τήνδε Καδμεΐαν χθόνα,
 λαβὼν τε χώρας παντελῇ μοναρχίαν
 εὖθυνε, θάλλων εὐγενεῖ τέκνων σπορᾷ·
 καὶ νῦν ἀφείται πάντα. τὰς γὰρ ἡδονὰς 1165
 ὅταν προδῶσιν ἄνδρες, οὐ τίθημι' ἐγὼ
 ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
 καὶ ζῆ τύραννον σχῆμι' ἔχων· εἰ δ' ἀπῆ
 τούτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς 1170
 οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

Χ Ο Ρ Ο Σ.

τί δ' αὖ τόδ' ἄχθος βασιλέων ἦκεις φέρων ;

Α Γ Γ Ε Λ Ο Σ.

τεθναῖσιν· οἱ δὲ ζῶντες αἵτιοι θανεῖν.

Χ Ο Ρ Ο Σ.

καὶ τίς φονεύει ; τίς δ' ὁ κείμενος ; λέγε.

Α Γ Γ Ε Λ Ο Σ.

Ἄλμων ὀλωλεν· αὐτόχειρ δ' αἰμάσσεται. 1175

Χ Ο Ρ Ο Σ.

πότερα πατρώας, ἢ πρὸς οἰκείας χερός ;

Α Γ Γ Ε Λ Ο Σ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

Χ Ο Ρ Ο Σ.

ὦ μάντι, τοῦπος ὥς ἄρ' ὀρθὸν ἦγνυσας.

Α Γ Γ Ε Λ Ο Σ.

ὥς ὦδ' ἐχόντων τᾶλλα βουλευεῖν πάρα.

Χ Ο Ρ Ο Σ.

καὶ μὴν ὁρῶ τάλαιναν Εὐρυδίκην ὁμοῦ 1180

δάμαρτα τὴν Κρέοντος · ἐκ δὲ δωματίων
ἦτοι κλύουσα παιδὸς ἣ τύχη πάρα.

ΕΤΡΥΔΙΚΗ.

ὦ πάντες ἄστοι, τῶν λόγων ἐπρησθόμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς
ὅπως ἰκοίμην εὐγμάτων προσήγορος. 1185
καὶ τυγχάνω τε κληῖθρ' ἀνασπαστοῦ πύλης
χαλῶσα καὶ με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὧτων · ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.
ἀλλ' ὅστις ἦν ὁ μῦθος αὐθις εἶπατε · 1190
κακῶν γὰρ οὐκ ἄπειρος οὖσ' ἀκούσομαι.

ΑΓΓΕΛΟΣ.

ἐγὼ, φίλη δέσποινα, καὶ παρῶν ἐρῶ,
κούδεν παρήσω τῆς ἀληθείας ἔπος.
τί γάρ σε μάλ' ἄσσοιμ' ἂν ὦν ἐς ὕστερον
ψεῦσται φανούμεθ' ; ὀρθὸν ἀλήθει' αἰί. 1195
ἐγὼ δὲ σὺ ποδαγὸς ἐσπόμην πόσει
πεδίον ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς
κυνοσπάρακτον σῶμα Πολυνείκους ἔτι ·
καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν 1200
Πλούτωνά τ' ὄργας εὐμενεῖς κατασχεθεῖν,
λούσαντες ἄγνόν λουτρόν, ἐν νεοσπάσιν
θαλλοῖς ὃ δὴ λέλειπτο συγκατήθομεν,
καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς
χῶσαντες αὐθις πρὸς λιθόστρωτον κόρης
νυμφεῖον Ἄιδου κοῖλον εἰσεβαίνομεν. 1205
φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων
κλύει τις ἀκτέριστον ἀμφὶ πασιδάδα,
καὶ δεσπότη Κρέοντι σημαίνει μολῶν ·

τῷ δ' ἀθλίας ἄσκημα περιβαίνει βοῆς
 ἔρποντι μᾶλλον ἄσσον, οἰμῶξας δ' ἔπος 1210
 ἱησι δυσθρήνητον· ὦ τάλας ἐγὼ,
 ἄρ' εἰμὶ μάντις ; ἄρα δυστυχεστάτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν ;
 παιδός με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι,
 ἔτ' ἄσσον ὠκεῖς, καὶ παραστάντες τάφῳ 1215
 ἀθρήσασθ', ἁρμόν χάματος λιθοσπαδῇ
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμονος
 φθόγγον συνήμ', ἥ θεοῖσι κλέπτομαι —
 τὰδ' ἐξ ἀθύμου δεσπότην κελεύσασιν
 ἡθροῦμεν· ἐν δὲ λισσθίῳ τυμβεύματι 1220
 τὴν μὲν κρεμασιτὴν ἀνέχενος κατείδομεν,
 βρόχῳ μιτῶδει σινδόνος καθημμένην,
 τὸν δ' ἄμφι μέσση περιπετὴ προσκείμενον,
 εὐνῆς ἀποιμῶζοντα τῆς κάτω φθορὰν
 καὶ πατρός ἔργα καὶ τὸ δύστηνον λέχος. 1225
 ὁ δ' ὥς ὁρᾷ σφε, στυγνὸν οἰμῶξας ἔσω
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·
 ὦ τλήμων, οἷον ἔργον εἴργασαι· τίνα
 νοῦν ἔσχες ; ἐν τῷ ξυμπορᾷ διεφθάρης ;
 ἔξελθε, τέκνον, ἐκέσιός σε λίσσομαι — 1230
 τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,
 πτύσας προσώπῳ κοῦδὲν ἀντειπῶν ξίφους
 ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρῳμένου
 πατρός φυγαῖσιν ἡμπλακ'· εἶθ' ὁ δύσμορος
 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθεῖς 1235
 ἥρεισε πλευραῖς μέσσον ἔγχος, ἐς δ' ὑγρὸν
 ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται·
 καὶ φυσιῶν ὀξεῖαν ἐκβάλλει πνοήν

λευκῇ παρειᾷ φοινίου σταλάγματος.
 κεῖται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ
 τέλη λαχὼν δέιλαιος εἶν' Αἰδου δόμοις,
 δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν
 ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

ΧΟΡΟΣ.

τί τοῦτ' ἂν εἰκάσειας ; ἡ γυνὴ πάλιν
 φροῦδῃ, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

ΑΓΓΕΛΟΣ.

καὐτὸς τεθάμβηκ'· ἐλπίσιν δὲ βόσκομαι,
 ἄχῃ τέκνου κλύουσας ἐς πόλιν γόους
 οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγῃς ἔσω
 δμῳαῖς προθήσειν πένθος οἰκεῖον στένειν.
 γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἁμαρτάνειν.

ΧΟΡΟΣ.

οὐκ οἶδ'· ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ
 δοκεῖ προσεῖναι χῆ μάτην πολλὴ βοή.

ΑΓΓΕΛΟΣ.

ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον
 κρυφῇ καλύπτει καρδίᾳ θυμουμένη,
 δόμους παραστείχοντες. εὖ γὰρ οὖν λέγεις.
 καὶ τῆς ἄγαν γὰρ ἐστὶ που σιγῆς βάρος.

ΧΟΡΟΣ.

καὶ μὲν ὁδ' ἀναξ αὐτὸς ἐφήκει
 μνημ' ἐπίσημον διὰ χειρὸς ἔχων,
 εἰ θέμις εἰπεῖν, οὐκ ἄλλοτρίαν
 ἄτην, ἀλλ' αὐτὸς ἁμαρτῶν.

ΚΡΕΩΝ.

ὡς φρενῶν δυσφρόνων ἁμαρτήματα
 στερεὰ θανατόεντ'.

1261 — 1277. = 1284 — 1300.

ὦ κτανόντας τε καὶ
θανόντας βλέποντες ἐμφυλίους.

ὦμοι ἐμῶν ἀνολθα βουλευμάτων.

1265

ὠ παῖ, νέος νέω ξὺν μόρῳ,

αἰαῖ αἰαῖ,

ἔθανες, ἀπελύθης,

ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.

ΧΟΡΟΣ.

οἴμ' ὥς ἔοικας ὅψε τὴν δίκην ἰδεῖν.

1270

ΚΡΕΩΝ.

οἴμοι,

ἔχω μαθὼν δειλῖαιος· ἐν δ' ἐμῷ κάρῳ

θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων

ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,

οἴμοι λεωπάτητον ἀντρέπων χαράν.

1275

φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὥς ἔχων τε καὶ κεκτημένος,

1278

τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις

ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακὰ.

1280

ΚΡΕΩΝ.

τί δ' ἔστιν αὖ κάκιον ἢ κακῶν ἔτι;

ΕΞΑΓΓΕΛΟΣ.

γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,

δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ΚΡΕΩΝ.

ὠ ὠ δυσκάθαρος Αἰδου λιμὴν,

1284

τί μ' ἄρα τί μ' ὀλέκεις;

1285

ὦ κακάγγελτά μοι

προπέμψας ἄχην, τίνα θροεῖς λόγον;

αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξεργάσω.

τί φῆς, τίνα λέγεις νέον μοι λόγον ;
αἰαῖ αἰαῖ,

1290

σφάγιον ἐπ' ὀλέθρῳ
γυναικεῖον ἀμφικεῖσθαι μόρον ;

ΧΟΡΟΣ.

ὄρᾱν πάρεστιν. οὐ γὰρ ἐν μυχοῖς ἔτι.

ΚΡΕΩΝ.

οἴμοι,

κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.

1295

τίς ἄρα, τίς με πότιμος ἔτι περιμένει ;

ἔχω μὲν ἐν χεῖρεσσιν ἄρτίως τέκνον,

τάλας, τὸν δ' ἐναντα προσβλέπω νεκρόν.

φεῦ φεῦ μᾶτερ ἄθλῖα, φεῦ τέκνον.

1300

ΕΞΑΓΓΕΛΟΣ.

ἦ δ' ὀξύθηκτος ἦδε βωμία πέριξ

λύει κελαιναὶ βλέφαρα, κωκύσασα μὲν

τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν λέχος,

αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς

πράξεις ἐφνυμνήσασα τῷ παιδοκτόνῳ.

1305

ΚΡΕΩΝ.

αἰαῖ αἰαῖ,

ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν

ἔπαισέν τις ἀμφιθήκτῳ ξίφει ;

δείλαιος ἐγὼ, φεῦ φεῦ,

1310

δειλαίᾳ δὲ συγκέκραμαι δύναι.

ΕΞΑΓΓΕΛΟΣ.

ὥς αἰτίαν γε τῶνδε κακείνων ἔχων

πρὸς τῆς θανούσης τῆσδ' ἐπεσλήπτου μόρων.

ΚΡΕΩΝ.

ποίη δὲ καπελύσατ' ἐν φοναῖς τρόπῳ ;

1306 — 1311. = 1328 — 1333.

— 2nd. — am. constant in 1328-1333
— 1328-1333. — 1328-1333. — 1328-1333.

ΕΞΑΓΓΕΛΟΣ.

παίσας' ὑφ' ἥπαρ αὐτόχειρ αὐτήν, ὅπως 1315
 παιδὸς τόδ' ἦσθ' ἐτ' ὀξυκώκυντον πάθος.

ΚΡΕΩΝ.

ᾧμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν
 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.
 ἐγὼ γάρ σ' ἐγὼ ἔκανον, ᾧ μέλεος, .
 ἐγὼ, φάμ' ἔτυμον. ἰὼ πρόσπολοι, 1320
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 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα. 1325

ΧΟΡΟΣ.

κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς ·
 βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

ΚΡΕΩΝ.

ἴτω ἴτω,
 φανήτω μόρων ὁ κάλλιστ' ἐμῶν 1329
 ἐμοὶ τερμίαν ἄγων ἀμέραν
 ὕπατος · ἴτω ἴτω,
 ὅπως μηκέτ' ἄμαρ ἄλλ' εἰσίδω. 1333

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρῆ
 πράσσειν. μέλει γὰρ τῶνδ' ὅτοισι χρῆ μέλειν. 1335

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ἀλλ' ὦν ἐρῶ μὲν, ταῦτα συγκατηνυξάμην

ΧΟΡΟΣ.

μή νυν προσεύχον μηδέν · ὥς πεπρωμένης
 οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγῇ.

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σέ τ' αὐτάν. ὦμοι μέλεος, οὐδ' ἔχω
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 παιδὸς τόδ' ἥσθητ' ὀξυκώκυντον πάθος.

ΚΡΕΩΝ.

ᾧμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν
 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.
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not only to honor more, *to prefer*, but also *to honor much, be solicitous about, care for*, as in *Alcest.* 762.

24. Supply αὐτῷ with *χρησθεῖς*. *Eteocles, as they say, treating him according to righteous justice and law*, *κ. τ. λ.* *δικη* is called *δικαία*, because the decree against Polynices also might be called *δικη*, but yet was very far from being *δικαία*, while it was according to law and justice for Creon to inter the deceased as the next of kin. *χρησθεῖς* is the passive and very rare aor. particip. of *χράσμαι* for *χρησάμενος*. Com. *χρησθῆ*, Demosth. c. Midiam, p. 519, *sub fin.* ed. Reiske, to which Markland gives an active sense; but Hermann a passive. The latter scholar alters the text, so as to read, *δικαία χρησθεῖς* (from *χρηζω*), but in his third edition *δικαία* reappears. *χρησθεῖς*, *requested*, he understands of a request made to Creon by Eteocles to bury him; of which Sophocles makes no mention elsewhere, and it would be very unnatural for him to speak of it with such enigmatical brevity here. According to Wunderlich's view of this passage, αὐτῇ is to be supplied after *χρησθεῖς*, so that the sense is *according to justice, using it righteous*, i. e. practising it righteously.

25. *νεκροῖς* is the dative of the persons *in whose opinion* he was *ἔντιμος*. Com. 904.

29. Here πάντας, implied in *τινα*, is to be supplied. So ἀπανδῶ, CEd. Rex 236, implies αὐδῶ, 241, and ἔπειτα *τινα*, 817, implies *χρὴ πάντας*, 819.

30. In several modern edd. *εἰσορμῶσι*, first conjectured by Burton, appears. *εἰσορῶσι πρὸς χάριν βορᾶς*, *looking on it for the sake of food*; but, according to the Schol. and Hermann, *πρὸς χάριν βορᾶς* = *πρὸς τέφρην τροφῆς*, *for the pleasure that feeding on it will give them*.

32. *λίγω γὰρ καμῆ*. This clause finely lays open the soul of Antigone. She is indignant that Creon should have thought of giving even to her, the sister of Polynices, such a command.

33. *τοῖσι μὴ εἰδῶσιν*. The MSS. give *τοῖς μὴ εἰδῶσιν*, in which there is an inadmissible hiatus. Brunck proposed

μη οὐκ εἰδῶσιν. But this means, *unless to those who know it*, and μη οὐκ can only stand after a negative clause, or at least one containing a negative idea. Schaefer proposed τοῖς οὐκ εἰδῶσιν. But this implies that some *actually did not know*, whereas the text, which follows the emendation of Heath and Hermann, (τοῖσι for τοῖς,) means *such as do not know*, if any such there are. μη εἰ- are pronounced as one syllable.

35. ὥς παρ' οὐδέν, *as of no account, as a mere trifle*. So 466, παρ' οὐδέν ἄλγος, *a grief amounting to nothing*; CEd. Rex 982, ἀλλὰ ταῦθ' ὅτῳ | παρ' οὐδέν ἐστι, *but he to whom these things are as nothing*. So in the phrases παρ' οὐδέν τίθεμαι, ἡγοῦμαι, which explain the origin of the idiom. See other examples in Blomfield's gloss on Æsch. Agam. 221.

36. Supply τούτῳ, contained in ὅς ἄν. — δημόλευστον, *by public stoning*.

39. εἰ τὰδ' ἐν τούτοις, *if these things are in this state, are thus*.

40. *What advantage could I gain by washing or burying*. For πλεόν, *advantage*, see Alcest. 72. — προσθεῖ-μην, *add to myself, get, gain*. So προσθεῖναι βλαβὴν ἀντιῶ. Soph. frag. incert. προσθέσθαι χάριν. CEd. Col. 767. The reading of the MSS. is λύνουσα ἢ φάπτουσα, all the explanations of which, I omit, as being very unsatisfactory. The Scholiast has preserved θάπτουσα, and Heraldus conjectured λούουσα, to which Hermann in his third ed. accedes, but prefers the form λόουσα as being more Attic. It is an objection to this reading, that Ismene here alludes to that which strikes her as new and unexpected in v. 44.

42. Supply συμπονήσω καὶ συνεργάσσωμαι with κινδύνεμα.

43. ἐν τῇδε χειρὶ, *with my hand, me*.

44. ἀπόρρητον is in apposition with θάπτειν, *a thing forbidden to the city*.

45. καὶ τὸν σὸν. If the sense were *him who is both my and thy brother*, σὸν could not take the article. The repetition of τὸν changes the sense by separating the ideas con-

tained in ἐμὸν, and σόν. Render, *I mean to bury at least my brother, and yours, if you do not consent to do it*, i. e. I mean to do my part at all events in burying our brother, and to do your part, if you will not. Thus, though the same person is meant by τὸν ἐμὸν and τὸν σόν, yet he is viewed in his relation to each of the sisters apart.

53. διπλοῦν ἔπος, Schol. διπλοῦν ὄνομα ἔχουσα, literally *two words* or *names*, i. e. of the same person.

56. αὐτὸς in composition is sometimes reflexive, and like *ἐαυτοῦν*, adopts the meaning of ἀλλήλων, as here.

57. The sense is, *they wrought a common or mutual death upon one another with their hands*. ἐπ' ἀλλήλοις is used instead of the simple dative. Com. 789, Eurip. Medea 629. ed. Porson, and his note.

61. Here τοῦτο μὲν has ἔπειτα δὲ answering to it instead of τοῦτο δέ. So εἴτα, δὲ alone, τοῦτ' ἄλλο, Cœd. Rex 605, τοῦτ' αὐθις, *infra* 167, succeed τοῦτο μὲν. Erfurdt.

62. ὥς πρὸς ἄνδρας οὐ μαχουμένα, as *though not meaning to contend against men*, i. e. as *though we felt ourselves too weak to do so*.

63, 64. οὐνεκα = ὅτι, *that*; so ὁθούνεκα in Sophocles and Euripides. — ἐκ is common in the tragic poets instead of ἐπὶ, with the genitive after passives. — καὶ ταῦτα ἀκούειν, *both as to obeying these commands and others still more grievous*. "The infinitive stands alone after clauses, in order to give the meaning more precisely." Mt. § 532, d. But Erfurdt with a Scholiast supplies ὥστε, thus making the infinitive express the result of ἀρχόμεσθα, instead of defining its meaning.

65 – 68. τοὺς ὑπὸ χθονός, either Polynices or the infernal deities. Schol. Rather the first. Com. 73 – 75, 89, 515. — ξύγγνοιαν ἔχειν = the more prosaic συγγνώμην ἔχειν. — τοῖς ἐν τέλει βεβῶσι = τοῖς ἐν τέλει, common in prose. — περισσά. Valck. on Hippolyt. 785, *quæ nihil ad te adtinent*. Schol. τὰ παρὰ δύναμιν. The definition of the Scholiast is preferable, because the act would have been *peculiarly pro-*

per for *Antigone*, as *Ismene* allows, had it not surpassed her power. Com. 58–64.

70. Supply *ἐμοί*, from *ἐμοῦ*, with *ἡδέως*. So Erfurdt. The sense is; *nor if you yet were willing, should you do it with me, by my consent.*

71. *ἴσθι* is taken by Brunck; Erfurdt, and one Schol. as the imperative of *οἶδα* = *γίγνωσκε*, *think; decide*, and *ὅποια* is written as a neuter plural. Rather take it from *εἰμι*; and write *ὅποια*. The full sentence would be *ἴσθι τοια ὅποια σοι δοκεῖ εἶναι*. *ὅποια* must be in the same case with *σολ*.

74. *ὅσια πανουργήσασα*. Schol. *εὐσεβῶς πάντα ἐργασαμένη*. also *δίκαια μετὰ πᾶνουργίας* (*boldness*) *ἐργασαμένη*. Perhaps a pointed and sarcastic contrast between the two words was intended by the poet; *having done deeds of pious wickedness*, i. e. *pious* according to the divine laws concerning burial, *wicked*, as Creon would pronounce them. Com. a similar thought in Eurip. *Iph. in Taur.* 559, *ὥς εὖ κακὸν δίκαιον εἰσεπράξατο*.

75. *τῶν ἐνθάδε*. This is put for brevity's sake, instead of the direct object of comparison, which is *the time during which she had to please those on earth*.

77. *τὰ τῶν θεῶν ἔντιμα*. Schol. *τὰ παρὰ θεοῖς ἔντιμα*.

79. *ἀμήχανος*, applied to a person, is construed with *εἰς* and an accusative in Eurip. *Medea* 407; here with an infinitive used as an accusative without *εἰς* expressed.

87. The last clause is an epexegetis of *αἰγῶσα*.

88. *θερμὴν*—*ψυχροῖσι*, *bold—useless*, Erf. *θερμὴν* is rather *hot, eager, passionate*; and *ψυχροῖσι*, things that *chill, excite horror* or *fear*. So Hermann; but Boeckh denies that the word *ψυχρός* can have this meaning according to the *usus loquendi*. But the meaning is the same as in *ψυχρὸν δέος*, Hom. or *ψυχρὸς ὄφης*, Theocr. In 650, *ψυχρὸν παραγκάλισμα* is an *unpleasant* or *uncomfortable thing to embrace*.

90. *καὶ* refers to something not expressed. *Yes, if you will* not only attempt but *also be able*.

92. The accusative *ἀρχὴν*, like *χάριν, καιρὸν*, is often used in this adverbial way. It means, (1.) *at the first*; (2.) *at the*

first and thenceforward, i. e. *at all*, but *only in a negative clause*.

93. ἐχθαρεῖ for ἐχθαρεῖ. Brunck and most MSS. But Porson on Orestes 292, and Medea 555, says, that the tragic poets never used ἐχθαίνω.

94. πρὸςκειμαι with an adjective means, *I am in the situation or relation of*.

100 – 109. The crowding together of so many words denoting the light of the sun, is indicative of the joy of the chorus upon the first morning after the retreat of their foes. — κάλλιστον. The superlative is here put for the comparative, i. e. it is conceived of as being included in the class τῶν προτέρων φάων, which is not logically true. This is common in the earlier Greek writers. Com. Mt. § 464. So Milton says, “Adam the goodliest man of men since born.” — βλέφαρον here = ὄμμα. Com. 1302, Ajax 85. σκοτώσω βλέφαρα. So the moon is called βλέφαρον τυκτός by Eurip. Phœniss. 546. (543) cited by Erfurdt. The sun is called the eye of day, because by its aid the day looks, as it were, upon the world. — λεύκασπιν. The whiteness of the Argive shields was owing to the color of the metal, rather than to any peculiar polish. It is alluded to by Æsch. Sept. c. Theb. 90. Eurip. Phœniss. 1099. — Ἀργόθεν. A syllable is wanting to complete this Glyconeian. Hermann adds ἔκ at the close, since the adverbial genitive inθεν sometimes has a preposition joined with it, as ἐξ Αἰσύμνηθεν, Iliad. viii. 304. — φῶτα. Adrastus, king of Argos. As the idea of a general leading his troops is associated with that of the troops themselves, the poet’s mind passes over in the sequel to them without any direct mention of them. — κινήσασα. The day caused him to move, or urged him on, in as much as he feared to encounter enemies by daylight. — ὀξύτερον χαλινῷ, *with a sharper or more piercing bit*; i. e. more so than when he came to Argos, according to Musgrave. The Scholiast’s paraphrase of this is παρασκευάσασα τῶν χαλινῶν μετὰ σπουδῆς ἐφάψασθαι διὰ τὴν ὀξύτερον φυγὴν, *causing him to take hold of the bridle with eagerness*,

with a view to speedier flight. For χαλινὸς is both bit and bridle, and δῆυς sometimes = ταχύς. This I prefer, as more poetical. The comparative δξύτερος is used with reference to the greater terror with which daylight seized him, as if it were in alliance with his enemies.

110 – 116. Brunck altered the structure here, without any authority, from ὄν — Πολυνείκης to ὅς — Πολυνείκους. The Schol. by his explanation, ὅτινα στρατὸν ἤγαγεν ὁ Πολυνείκης, besides confirming the reading of the MSS., seems to have had some one or more additional words in his copy; and I suppose with Hermann that a participle, in meaning similar to ἀγαγὼν, has fallen out of the text. — ἐφ' ἁμετέρῃ γῇ, *contra nostram urbem*. Brunck. But ἐπὶ in this sense takes an accusative. The clause is rather to be joined with the lost participle, and ἐπὶ means *to*, as it often does even after verbs of motion, with a genitive or dative, — ἀμφιλόγων, *contentious*. Com. ἀμφιλόγους ὀργάς, Eurip. Medea 637, ἀμφίλεκτος ἔρις, Eurip. Phœniss. 500. (510.) — ὑπὲρῆπτα, *flew on high*. This word is used because an invading army approaching would seem to overhang or impend over the city walls. Com. Æsch. Sept. 89, speaking of this very subject. βοᾷ ὑπὲρ τειχέων ὁ λεύκασπις ὄρνυται λαὸς, εὐτρεπής, ἐπὶ πόλιν διώκων. For the simile com. the prophet Habakkuk i. 8, who says of the invading Chaldeans, “they fly as the eagle hasteth to eat.” — λευκῆς χιόνος. For this genitive, which takes the place of an adjective to πτέρυνι, com. Mt. § 316. f. *Snow-white* wings are given to the eagle because of the color of the Argive shields. — ἵπποκόμοις κορύθουσιν, a Homeric phrase, Iliad xiii. 332.

117 – 126. The image of the eagle is not continued, as γένυσιν, v. 121, which is not applicable to birds, shows; but here we have a new image of the Argives hovering above the city on their intrenchments and scaling-ladders, and gaping around it like a ravenous creature. In v. 125, they are more specially compared to a dragon attacking a nest. — φονώσασιν, from φονάω, *to be eager for slaughter, to thirst for blood*. This word was first restored to the text by

Hermann, who detected it in the paraphrase of the Scholiast, ταῖς τῶν φόνων ἐρώσαις. Com. φονᾶ, Philoct. 1209. The readings φοιτᾶσαι, φοιτᾶσαιιν do not suit the metre. — ἐπτάπυλον στόμα = στόμα τῶν ἑπτα πυλῶν, com. 1022, 793. — τοῖος, κ. τ. λ., such a din of war was raised (com. τείνειν βοήν,) at his back, a thing hard for the rival combatant, the dragon, to overcome. Com. δυοχείρωτος, hard to conquer or grapple with, Herodot. vii. 9, 2. This simile may have been borrowed from the Sept. c. Theb. 485, or 273, in both which places the dragon represents the Argives. Indeed the simile would be inappropriate and unnatural were it not so, for the dragon, attacking the bird's nest, is an *assailant* like the enemies of Thebes; and the chorus would hardly compare *their own army* to a revolting reptile.

127 – 137. In v. 130, I follow Hermann in reading ἐπερόπτας for ὑπεροπτίας, which is a *vox nihili*. ἐπερόπτας = ὑπέροφρονας, which is written here as a gloss in one MS. — ρεύματι καναχῆς χρυσοῦ, stream of the rattling of gold, i. e. golden armour which seemed like a bright river rolling towards Thebes. — βαλβιδων, usually the starting-place at the games, which was marked by two upright posts joined by ropes, under which a line was drawn, called γραμμή. Like this latter word, βαλβις meant the goal also, (com. γραμμή, Eurip. Electr. 956, βαλβις, Medea 1245.) as here. Musgrave translates ἐπ' ἄκρων βαλβιδων, ad summam metam: better ad extremam metam. Com. frag. Eurip. Antig. 13. Dind. ἐπ' ἄκραν ἤκομεν γραμμὴν κακῶν. The Schol. paraphrases βαλβιδων by τῶν κρηπίδων τοῦ τειχους. Hermann translates the phrase by summa parte muri. Brunck by summis mœnibus; which is the explanation of the metaphor, but not, as I conceive, the meaning of the words. — ῥιπτέει. So the MSS. Elmsley, on Heraclidæ 150, does not believe ῥιπτέω to have been used by the Attic poets. Hermann, on Ajax 235, thinks that ῥέπτω and ῥιπτέω differ, as jacio and jacto. Com. Thomas Mag. on ῥιπτοῦμαι. — ὀρμῶντα. The person here meant is Capaneus, who was struck with lightning in the act of scaling the walls. Supply ἐκείνον, refer-

ring forward to $\delta\varsigma$ in v. 135. — *ἀντίτυπα*, *struck backwards*; adverbial accus. pl. of *ἀντίτυπος*. — *τανταλωθεῖς*, *shaken, shattered to pieces*. Schol. *διασεισθεῖς*; kindred words, *τανταλίζεται*, *ετανταλίχθη*, are explained by Hesych. by *σαλεύεται*, *έσεισθη*. — *πυρφόρος*. The device on the shield of Capaneus, was a naked man carrying fire, with the motto, “I will burn the city.” Sept. c. Theb. 414–416. — The expression, *έπέπνει*, κ. τ. λ., *blew upon us with the blasts of most hateful winds*, means, he rushed upon us with a similar fury.

138–140. *τὰ μὲν, ἄλλα δέ*. I follow Dindorf and Boeckh in reading thus, instead of *τὰ μὲν, ἄλλα τὰ δέ*, which embarrasses both sense and metre. *τὰ μὲν* and *ἄλλα δέ* are contrasted as in Plat. Repub. p. 369, C., *οὕτω παραλαμβάνων ἄλλον ἐπ’ ἄλλου, τὸν δ’ ἐπ’ ἄλλου χρεῖα*. — *ἐπενώμα*, *distributed, assigned* = *ἐπινέμει*. Com. Æsch. Sept. c. Theb. 709, Fur. 301. — *ἐπ’ ἄλλοις*, for the simple dative *ἄλλοις*. See the note on v. 57, and com. Æsch. Supplices 978, *διεκλήρωσεν φεργήν ἐπ’ ἐκάστη*, (Danaus) *assigned a dower to each*. — *δεξιόσιμος*, literally *the horse held by the right-hand rein*, in distinction from the two middle ones under the yoke. As the racers at the games turned towards the left, the right-hand horse made the largest turn in the same time, and ought therefore to be the strongest. Com. Electra 721, where it is said of Orestes at the Olympian games, that he brought the wheel-box as nigh as possible to the meta in turning, *δεξιὸν τ’ ἀνέις | σειραῖον ἵππον, εἶργε τὸν προσκείμενον*, and giving the rein to the right rein-horse, he held in the one nearest the goal. Mars is so called here by a bold metaphor, as being *strong in the race*, i. e. *mighty in battle*, and thus *assigning victory*. The whole passage may be rendered, *these things happened in one way, but to others mighty Mars assigned other things, driving (them) on, strong in the race*.

141–147. *ἴσοι πρὸς ἴσους*. Erfurdt cites Eurip. Phœniss. 757, *ἴσους ἴσοισι πολεμίοισιν ἀντιθεῖς*. — *πάγχαλκα τέλη*, *their all-brazen tribute*, i. e. their brazen panoplies hung up, as trophies in honor of Jupiter. — *αὐτοῖν* = *ἀλλήλοιν*. See

v. 57. — δικρατεῖς. Brunck after the Schol. *utrinque victrices*, literally, *doubly conquering*.

148 – 154. ἐκ τῶν νῦν πολέμων, *after the present wars*, i. e. now that they are over. So Hermann. θίσθε λημοσύναν = λάθεσθε, sc. αὐτῶν. τίθημι with a noun often makes a circumlocution, as σπουδὴν ἔθου, Ajax 13. — ἐλελιχθῶν Θήβας, *shaker of Thebes*, i. e. in dances, as the Schol. says, not by the earthquakes supposed to attend his presence, as Passow says, for something joyful is meant. — ἄρχοι, *lead*, i. e. the dance.

155 – 161. ὄδε. See Alcest. 24. — The text of these anapæsts is imperfect or corrupt. Hermann supposes three feet to have fallen out in vv. 155, 156, assuming that this passage was equal in its number of feet to 141 – 147, which is by no means certain. Dindorf, very ingeniously, reads νεοχμοῖσι for νεοχμός νεαραῖσι, which reduces the lines to perfect metre. Κρέων — θεῶν then form one verse, Κρέων being pronounced in one, and Μενοιτιάς in three syllables, by synizesis. The Scholiast, however, found both νεοχμός and νεαραῖσι in his copy, and the expression is so much like many similar juxtapositions in the tragic poets, that it can hardly be other than genuine. I have, however, allowed Dindorf's reading to remain in the text. — συντυχίαι θεῶν are events occasioned by the gods. Com. χαρὰ θεοῦ, a joy produced by a god, Alcest. 1125. — προὔθετο. The middle occurs here instead of the active, which was the ordinary word used at Athens, in regard to appointing a meeting of the people, because Creon “non indixit concionem in quâ populus sententiam diceret, sed in quâ populo ipse ediceret aliquid.” Hermann. — πέμψας. See v. 19.

163. Com. 190. CEd. Rex 22.

168. κείνων ἔτι, the reading of almost all the MSS., which was condemned by Brunck, is now received by the best critics. παῖδας includes the wider idea of grandchildren, or descendants, with reference to Laius. Com. CEd. Rex 267, τῷ Λαβδακείῳ παιδὶ, Πολυδώρου τε, *the son of Labdacus, and descendant of Polydorus*.

172. ἀντόχειι μιάσματι, *pollution or blood-guiltiness caused by their own hands.* Com. 1175.

175 – 177. The Schol. says on this place, “Some ascribe the maxim to Chilo, others to Bias, that ἀρχὴ ἄνδρα δεικνυσιν.” — παντὸς ἀνδρός, *every man*, i. e. any man. — ἐντριβής, *rubbed upon, tried by*, as metals were tried by the color of their mark, when rubbed upon the Lydian stone.

178. γάρ. The connexion between the thoughts here seems to be this: It is impossible to tell what a ruler will be until he is tried by his office; for one man will act from fear, and another from personal friendship, but the ruler who does so seems to me to be very base.

182, 183. ἀντὶ τῆς πάτρας. This is, by a union of two constructions, instead of the simple genitive after the comparative. Com. Mt. § 455, a. — οἶδαμοῦ λέγω, *I reckon or count him nowhere*, i. e. make no account of him.

189. Erfurdt aptly cites here Cicero, Epist. ad Diversos, 12, 25. “Una navis est jam bonorum omnium: quam quidem nos damus operam ut rectam teneamus.” The orator had this passage in his mind, no doubt, when he wrote these words.

190. τοὺς φίλους, i. e. the friends whom we actually have.

191. νόμοισι, *principles.*

192. He talks the longer, says the Schol., because he is about to touch upon an odious decree.

193. Com. Philoct. 260, ὃ παῖ ἐξ Ἀχιλλεύως.

196. ἐφαγνίσαι τὰ πάντα, *to perform all the offerings in honor of the dead.* Com. ἐφαγιστεύω, 247, and ἐναγίζω, a common word in prose, of the same general import.

197. ἔρχεται. “Credebantur libamina sub terram et ad mortuorum usque sedem penetrare.” *Musgrave.* Hence Electra tells her sister to give Clytemnestra’s offerings “to the winds, or hide them in the dust, where none of them will ever go to the place where our father sleeps.” Electr. 435.

200. κατελθών. κατέρχομαι, κάτειμι often denote return from exile. Com. πατάγω, to bring back from exile.

201. κατάκρας, *from the top downward*, i. e. utterly. A Homeric word.

203. ἐκκεκηρῦχθαι is the MS. reading, and would depend upon κηρύξας ἔγω, v. 192. Such tautology could only be accounted for by the poet's having forgotten the structure, and supplied λέγω before this infinitive. Musgrave's reading, adopted by Dindorf and others, restores the structure of the sentence.

206. According to Erfurdt and Hermann, ἰδῆν depends on αἰκισθέντα. Render, *but to let him lie unburied and abused, to look upon, as to his body eaten both by birds and dogs.*

208. προσέξουσι τιμὴν. Polynices would have received only *equal* honor with his brother, but this is a hyperbolical expression well suited to the excited feelings of Creon.

210. τιμῆσεται, a middle form with a passive sense. See Buttmann, § 113, 5.

211, 212. The meaning is, *This is your pleasure with regard to him who was ill-affected to the state, &c.* But it is very rare that an accusative of a person is so placed, or rather without example. Hence Scaliger of old, and Dindorf lately, suppose that a line is lost after 211. — σοὶ ταῦτ'. A friend of Heath, Schaefer, Hermann, read σοὶ ταῦτ', *the same things with you*, i. e. the same things that please you, (please me).

215. ὥς ἂν depends according to some on ὁρᾶτε understood. But ὁρᾶτε would require ὅπως ἔσεσθε. Dindorf with Scaliger again supposes that a line is lost. Hermann says, that ὥς ἂν answers here to *dum modo*. But the examples cited by this learned critic are by no means sufficient proof of such a meaning. The verse is best explained by supposing that the apodosis of the sentence is suppressed. An example very similar to this is found in Œd. Rex 325, ὥς οὐκ μὲν ἐγὼ ταυτὸν πᾶσιν, i. e. I withhold my prophetic knowledge *in order that*, &c.

217. The chorus misunderstood what Creon says in v. 215. He meant not that they should guard the body, but do their diligence to ensure the observance of the edict.

Vv. 216 – 220 show that the chorus felt the cruelty of the edict, and did not want to have any thing to do with it.

218. ἄλλω is the reading of most MSS. adopted by Hermann and Dindorf for ἄλλο, which Brunck and others prefer. The sense of the verse is, *what is this which you still, in addition, command another?* i. e. what is this yet additional command which you give to another? For the construction of the sentence, com. Alcest. 106.

220. ὅς is for ὥστε after οὕτω. Com. Mt. § 478, Obs. 1; Alcest. 194.

225. ἐπιστάσεις φρονίδων, *stoppings or halts of reflections*, i. e. to reflect, deliberate. V. 226 means *turning myself round on the road with a view to return*.

228. οἱ implies its antecedent ἐκείσε.

231. ἤνυτον σχολῇ ταχύς, *I made my way leisurely fast*, i. e. came at a quick rate and yet loitered. The ellipsis of ἔδον after ἀνύω, ἀνύτω, is very common from Homer downward. Some scribe, not understanding ταχύς with σχολῇ, wrote βραδύς, which very flat correction Brunck adopted.

234. σοὶ is taken with μολεῖν. Verbs signifying *to come*, sometimes, though rarely, take *the dative of a person instead of an accusative* with a preposition. Com. Æsch. Prom. 358, ἦλθεν αὐτῷ Ζηνὸς βέλος, for ἐπ' αὐτόν. So Schaefer and Hermann; but Brunck and others join σοὶ to φράσω, which makes the sentence seem disjointed almost to its close. μολεῖν δεῦρο σοὶ is the subject of ἐνίκησεν. — τὸ μηδέν. μηδέν is thus joined with the article first in Herodot. i. 32, and frequently by the tragic poets. Com. CEd. Rex 1019, 1187; Ajax 1114, 1231; Electra 1166. In CEd. Rex 638, it is used adjectively, τὸ μηδέν ἄλγος, *your trifling cause of grief*. Here τὸ μηδέν means *that which amounts to nothing, or that which Creon may regard as nothing*.

235. δεδραγμένος, κ. τ. λ., *seizing on the hope that I cannot suffer any other thing than that which is fated*. This seems to be half comic, as though he meant to say, that he had no hope whatever of escaping unpunished. δράσσομαι is deponent. — τὸ παθεῖν, according to Mt. § 543, Obs. 2, follows

δεδραγμένος τῆς ἐλπίδος, as an object in the accusative, by a *constructio ad sensum*; that expression being equivalent to *ἡλπίτως*.

241. εὖ γε στοχάζει, "*belle conjicis seu judicas te non dignum esse qui in malum quodpiam incidas.*" *Erfurdt*. Rather, *you aim well*, i. e. aim your remarks well with a view to defend yourself.

247. Com. 196.

249. γενῆδος, *axe*. So γένυς, its primitive, means *hatchet*. Philoct. 1205; Electr. 197, 485.

251. ἐπημαξευμένη τροχοῖς, *travelled over with wagon-wheels*.

256. φεύγοντος governs ἄγος, and depends on κόνις: *the dust as of some one avoiding pollution*, is the dust spread over the body as by one who sought to avoid the guilt or pollution contracted by leaving a corpse unburied.

257 - 258. οὔτε — οὔτε — οὐ. οὐ often succeeds οὔτε, Com. Mt. § 609.

260. φύλαξ is not the nominative absolute, but it is in apposition with λόγοι, as an explanation of what the κακοὶ λόγοι consisted in. *Guard reproaching guard* is for *the reproaches of guard against guard*.

263. The MS. reading, ἔφηνε τὸ μὴ εἰδέναι, is one syllable too long. By omitting τὸ, Boeckh has amended the verse in a satisfactory manner. μὴ is pleonastic after ἔφηνε, as in Plat. Parmen. § 41, Heindorf; οὐ πάντη ἂν ἤδη ἐκφύγοι τὸ μὴ ἕτερον εἶναι ἀλλήλων, i. e. *avoid being different from one another*. Porson proposed ἔφυγε τὸ μὴ εἰδέναι, but an imperfect is required here as in the context. μὴ coalesces in sound with the next syllable εἰ-.

264. μύδρος. Hesych. σιδήρος πεπρωμένος. Com. μύδρο-
κτυπεῖ, Æsch. Prom. 366. In Plutarch (vit. Aristid. § 25), Aristides is said to have taken an oath for the Athenians, μύδρους ἐμβυλῶν εἰς τὴν θάλασσαν ἐπὶ ταῖς ἀραις. The Phocæans also sunk in the deep μύδρον σιδήρεον, and swore not to return to their country, until this mass should reappear upon the surface. Herodot. i. 165. Here the iron was to

be held in the hand as an ordeal. Com. Valckenaer, Opusc. i. 64. ed. Lips. — πῦρ διέρπειν. For this ordeal, com. Virgil, *Æn.* xi. 787.

268. πλίσιν. See Alcest. 72.

270. οὐ γὰρ, κ. τ. λ. *For we know not how to gainsay, nor how we could get any good by doing it.* For ἔχω in the sense of *know*, com. Alcest. 51, 120. Two constructions are here united, as in Plato's *Gorgias*, 503, D, εἰς εἰπεῖν; *ΚΑΛ.* οὐχ ἔχω πῶς εἶπω.

275. καθαιρεῖ, *condemns*. So Musgrave, who cites Eurip. *Orest.* 867 (862), amongst other passages, for this meaning.

280. καὶ is taken with μεστῶσαι, *before you even fill.* λέγων is taken not with παῦσαι, (which would make it almost a useless word,) but with μεστῶσαι = *by speaking*.

281. Schol. ἐναντίον γὰρ ἡ ἄνοια τῷ γήρεϊ.

286, 287. διασκεδῶν governs γῆν and νόμους. It is used appropriately of *laws*, and less aptly by zeugma of *the land*. So Boeckh and Brunck. Schaefer makes γῆν, with the two preceding nouns, depend on πυρώσων: Hermann governs only ναοὺς by that participle, and the three other nouns by διασκεδῶν.

288. ἡ answers to πότερον, v. 284, according to Schaefer and Boeckh. Hermann says, that it denotes transition to another argument, and that πότερον stands alone, the ἡ which naturally answers to it being omitted.

289. The order is, ἀλλὰ ἄνδρες πολέως, μόλις φέροντες, καὶ πάλαι ἐβρόθουν ταῦτα ἐμοί. ταῦτα, refers to what the chorus had said, viz. that the gods favored the burial of Polynices.

296. νόμισμα, *institution*. The general sense of this word here obtains.

298, 299. ἵστασθαι πρὸς, *to side with*; literally, to fix one's self in the direction of. This infinitive denotes the result of παραλλάσσει. The sense is, *this teaches and perverts* (i. e. by perverting makes) *good minds of men to take the side of base deeds*, i. e. to approve and do them.

307. εἰς is used because ἐφανεῖτε implies the idea of *bringing to*, together with that of *causing to appear*.

308. The sense is, *Death alone* (i. e. who alone can help) *shall not aid you, until, &c.*

311. ἀρπαζήτε here refers to the taking of dishonest gain with avidity and by stealth, as Creon supposed that the guards had already done.

313. τοὺς πλείονας. The article here perhaps has reference to those who take dishonest gains. Instead of *more persons harmed than saved*, the poet says, *more of them harmed than saved*. Com. Philoct. 576, μὴ μ' ἔρη τὰ πλείονα: Eurip. Medea 609, οὐ κρινοῦμαι τῶνδε σοι τὰ πλείονα. According to Hermann the article renders it necessary to supply μᾶλλον before ἧ, which I do not believe.

318. ῥυθμίζω, *I reduce to measure or order, bring into the proper place, here assign the place of*. The form of this sentence is owing to the omission of ἐστὶ after ὅπου, and the putting of its subject λύπη into the first clause, as the object of ῥυθμίζεις. Com. Œd. Rex 926, μάλιστα δ' αὐτὸν εἴπαι' εἰ κάτισθ' ὅπου. Ajax 103.

320. The Schol. seems to have read ἄλημα, *a cunning, knavish man*, for λάλημα, *a talking thing, a babbler*. In the next line, εἰμὶ λάλημα is to be supplied. The sense is, *I am not, having done this deed, a babbler*; i. e. if I am a babbler, I am not one that did this. τό γ' is for τόδ', according to Reiske's and Hermann's correction. τόδ' once admitted into the text made it necessary to alter τοῦτο, for which in some MSS. εἰμὶ appears.

323. Render, *truly it is a bad thing for him who has an opinion, to have a false one*. δοκεῖ, δοκεῖν may be resolved into δόξα ἐστὶ, δόξαν εἶναι. In the next line κόμψεις νῦν τὴν δόξαν means *talk handsomely now about your opinion*, i. e. that opinion which you have been prating about. Com. 573.

334. τοῦτο is nominative to χωρεῖ, and refers back to δεινόν, as οὐδέν does: i. e. *this fearful thing*, viz. man.

337. ὑπὸ is used hyperbolically. When the swelling waves overhang the vessel, bold man sails as it were under them.

— περιβονχίοισι, *swallowing around, engulfing*. Schol.

καλύπτουσι τὴν ναῦν. Hermann renders ὑπὸ by *inter*. Brunck, with one MS., reads ἐπὶ.

338. So the Sun is called πρόμος πάντων θεῶν, OEd. Rex 661, and Diana θεῶν ἄνασσα, Eurip. Iph. in Aul. 1523, cited by Erfurdt. These expressions, intended to denote the feelings of the chorus at the time, are no more logically true than βροτῶν ἄριστος, and similar superlatives.

351. ὑπάζεται. The future here expresses customary action, because that which will be has for the most part been wont to be. But the text is uncertain; ἄζεται, the reading of the MSS., destroys the metre, and was altered into ὑπάζεται by Brunck.

354 – 364. ἀνεμόεν φρόνημα, *swift thought, celeritas consilii*, Erfurdt. The Schol. and Hermann understand these words, of speculations in natural philosophy; Boeckh, of thought expressed by the breath or in words. — ἀστυνόμους ὀργάς, *city-regulating turn of mind*, i. e. *talents for governing cities*. — ἐδιδάξατο, *he has taught himself*; φεύγειν also depends on this verb. — αἵθρια is accus. plur. neut. of αἶθριος, and governs πάγων as an abstract noun would. Com. ἄσημα ἀθλίας βοῆς, 1209. The clause means *the coldness of frosts adverse to night-lodgings*, i. e. in the fields. — δύσομβρα βέλη = βέλη δυσομβρίας, *the darts of excessive rain*, or of rainy weather. — παντοπόρος, *all-inventive, fertile in resources*, is to be taken with what precedes it. — ἄπορος, κ. τ. λ., *without resource he comes to nothing that is future*, i. e. there is nothing that is future, which he has not some plan and way of attaining. — οὐδὲν τὸ μέλλον, *nothing that is future*, implies something definitely known to be so, or hoped for. οὐδὲν μέλλον would mean, *nothing future*, whatever it might be. — ξυμπέφρασται has a middle force.

365 – 375. The general sense is, with all this inventive power and foresight, he yet chooses the path of evil as well as that of good. ὑπὲρ ἐλπίδ', *beyond his (previous) expectation*. He had not thought that the contrivances of art would give him so much power. — κακὸν — ἐπ' ἐσθλόν. The preposition is often thus expressed before the second of two

nouns, and not before the first. — *παρελθων*. This rare word seems to mean *inserting or weaving in by the side of, and thus joining to*. The sense of the passage is, *if he joins thereto (to his inventive power) earth's laws (obedience to law) and the gods' oath-sanctioned justice, he is high in the city; but HE is without or bereft of a city, with whom that which is not good dwells, owing to his audacity*. — ἴσον φρονῶν, sc. ἐμοί, *agreeing with me, a friend of mine*. Com. Iliad xv. 50.

377. πῶς is here used in indirect inquiry for ὅπως.

378. οὐκ. Hermann says, that if μὴ were used here, the stress would be laid upon it; but with οὐκ it rests upon Ἀντιγόνην.

386. εἰς δέον, *opportunistly*. — For the next line com. Alcest. 26, note.

389. *For afterthought falsifies* or gives the lie to *opinion*.

390. ἐξήχουν ἄν, *I should think*. Com. αὐχέω in this sense, Alcest. 95. — ἀπειλαῖς denotes the reason for his so thinking; *on account of your threats*.

392. Here, as often, the clause with γὰρ is put at the beginning, and ἀλλὰ belongs to ἤκω. — For brevity's sake, the genitive ἐλπιδων, which ought to accompany ἐκτός, is omitted.

393. μῆκος = μέγεθος. So Musgrave and the Schol., as μήκιστος, superlative of μακρός = μέγιστος, Œd. Rex 1301. The general sense of the clause with γὰρ is, *unexpected joy is in degree nothing like another pleasure*, i. e. is far superior in degree to all others.

399. ἐλεύθερος, *free from charge, acquitted*. Com. v. 445. — δίκαιός εἰμι, *I have a right*. Com. Alcest. 1147.

401. Both interrogatives, τῷ and πόθεν, are taken with λαβών. Com. Alcest. 213. Brunck joined τῷ τρόπῳ with ἄγεις.

402. ἐπίστασαι. So Hermann, Erfurdt, and others, after one MS. Brunck read ἐπίστασο. But an assertion is here wanted, and an imperative ought to be spoken of something about to be said, not of something already said.

404. The Greeks sometimes put the antecedent after the relative in apposition with it, in the second clause instead of the first; *him whom you forbade to bury, viz. the dead one.*

406. ἐπὶληπτος, *taken, caught in the act.* Hence = καταφανής, as Hesychius has defined it. — ἡρέθη, Hermann and Dindorf. So the Schol. seems to have read. Brünck, with the MSS., εὔρέθη.

409. τόν. The article often stands at the end of a verse, and its noun in the next, but always, except in the present instance, with some conjunction or adjective intervening. Thus τό δε, τό γε, τὰ σά, τὰ τῆς, close lines. So Hermann.

410. μυδῶν, *wet with putrefaction.* Schol. ἀπὸ σηψέως ἰχῶρα ἀπόσταζον. In v. 1008, μυδῶσα means *dripping, melting off.*

411. καθήμεθ' ἐκ is a *constructio prægna*ns, of which we have frequent examples; e. g. Odys. xxi. 420, αὐτόθεν ἐκ δίφροιο καθήμενος, *sitting in and shooting from his seat*; Herodot. iii. 83. Otanes did not enter the lists with them, ἀλλ' ἐκ τοῦ μέσου καθῆστο, *but sat and looked from the middle.* Here the sense is, *sitting and watching from.* — ὑπήμενοι, *protected from the wind.* Hence to the leeward. This word is the opposite of προσήμενος.

412. μὴ βύλη, *lest it should strike us* (i. e. our sense of smell). βάλοι is also read, and could stand here equally well. The difference of the two is, that βάλοι denotes *possibility only*, βάλη *probability.* See Hermann on Electra 57, and Mt. § 518, 4.

413. ἐπιρόθοις κακοῖσιν, *with clamorous reproaches.* Com. κακοῦροθῶν, Alcest. 707, — In the next line εἰ depends on κακοῖσιν. The sense is, *with reproaches if he should neglect this labor*, (i. e. with reproachful threats of what would happen if he should neglect it.) Com. a similar passage, Philoct. 376; καὶ γὰρ χολωθεὶς εὐθὺς ἤρασσον κακοῖς | τοῖς πᾶσι — | εἰ τὰ μὰ κείνος ὅπλ' ἀφαιρήσοιτό με, and *I, enraged, straightway attacked him with the whole catalogue of reproaches, in case he should take away my armour from me,*

418. ἄχος, *grief* objectively, i. e. *cause of grief, evil*. — οὐράνιον, *immense*, lit. *heaven-high*. The same expression occurs, Æsch. Persæ 565. — ἄχος is in apposition with τυφώς, which means *whirlwind*, while σκηπτός is *a storm, a thunderstorm*.

419. ἀκλίζων, *maltreating, laying waste, tearing off*.

420. ἐν is used adverbially. — ἐμεστώθη, sc. φόβης, *with the foliage*. Supply the same noun after πίμπλησαι πέδιον.

421. εἶχομεν, κ. τ. λ., *we endured the evil caused by divine power*.

423. κἀνακακύνει, κ. τ. λ., *and she wails aloud with a sad bird's shrill note as (it cries) when it sees the bed of its empty nest bereft of young*. λέχος, εὐνή, and similar words, are sometimes used together in the tragic poets almost tautologically; e. g. λέκτρων κοίτας, Alcest. 925, λέκτρων εὐνάς, Æsch. Persæ 535, δέμνια κοίτης, Eurip. Hippolyt. 180. Com. Medea 436.

430. ἄρδην. Com. Alcest. 608.

431. These thrice-poured libations to the dead consist, in the Odyssey (x. 518), of a mixture of honey and milk, of wine, and of water, *poured separately* after one another. In Æsch. Persæ 602, they are composed of mingled milk, honey, water, wine, and oil, and in Eurip. Orest. 115, Iph. in Taur. 163, of honey, wine, and milk. — στέφει, *decks, adorns*. The Schol. explains this word by κύκλῳ περιρῥαίνει, *sprinkles in a circle*.

439. λαβεῖν depends on ἦσσω, *less to receive*, i. e. *to be received*.

441. Supply λέγω or καλῶ. See Mt. § 427, 4, a.

448. τί οὐκ ἐμείλλον; A common phrase. *Why was I not about or likely (to know it)*, i. e. *why should I not?*

452. τούσδε νόμους, Schaefer takes to mean, *these laws which I have obeyed relating to sepulture*. The words, he says, are spoken in derision of Creon, who had just used the same. Erfurdt would read τούς. Boeckh says, that as these words, in 449, mean the laws of Creon concerning

sepulture, so here they mean the same thing under a more general view, i. e. laws of sepulture in general.

455. *Θνητὸν ὄντα*. These words Erfurdt applies to Antigone, who might use a masculine singular when speaking indefinitely of herself. It is better, however, to understand them of Creon, as Brunck and Boeckh do. — *ὑπερδραμεῖν*, to overcome, have more authority than, not transgress, which it should mean, if *Θνητὸν* referred to Antigone.

457. *ζῆς*, are in force. Com. *Œd. Rex* 482.

458. Render, *I was not, out of dread of any man's pride, going to pay the penalty for breaking these laws according to the gods' judgment*, i. e. I did not mean to break them out of fear, and so incur divine wrath. — For *ἐν*, in the judgment of, com. *Œd. Rex* 677.

466. See 35.

467. *εἰ ἐσχόμην*, if I had endured. With *νέκυν*, *ὄντα* is perhaps understood. Com. *τούτους ἀνάσχον δεσπότας*, endure them as masters, suffer them to be masters. *Alcest.* 304.

470. See *Alcest.* 1093, note.

471. *γέννημα* is nominative, and *ὃν* is understood with *ὠμόν*. *δηλοῖ* is then used as *δηλοῖς* in v. 20. — *γέννημα*, that which is born in her, nature, or disposition. The sense is, the child's nature shows itself to be harsh from (i. e. derived from) a harsh father.

475. *ὀπίον ἐκ πυρὸς περισκελῆ*, roasted by the fire very hard, i. e. so as to be very hard. Com. 791.

478. *ἐκπέλει* = *ἔξιστι*. Supply with this word *τούτῳ*, implied in *ὅστις*.

485. *κράτος* = *νίκη*. Schol. Perhaps a better meaning here is the power she assumed in breaking the laws. — *κέλεται* = *ἔσεται* with the idea of permanence, shall continue to be.

487. *τοῦ παντὸς ἡμῶν Ζηνὸς ἱερείου*. Eustathius, cited by Brunck, says, "By Zeus Herceius, Sophocles denotes all who are in the house;" and so the Schol. explains these words by *πάντων τῶν οἰκείων*, the whole family. The phrase came to have this meaning from the altars of Zeus Herceius,

ᾧ βωμοὶ ἐντὸς ἔρκους ἐν τῇ αὐλῇ ἴδρυνται, as Harpocration says; and it may therefore stand for the household. — ὁμαιμονεστέρα, in 486, which is Hermann's reading, makes better sense than the more common reading, ὁμαιμονεστέρας. — κυρεῖ, sc. οὐσα, *chances to be* (the daughter). Com. Œd. Col. 726, καὶ γὰρ εἰ γέρων κυρεῖ, cited by Erfurdt.

490. τοῦδε τάφου, i. e. περι, Schol. But it is better to govern both τάφου and βουλευῆσαι by ἐπαυτιῶμαι, as Boeckh does, βουλευῆσαι being expegetical of τάφου. ἵσον is joined with this latter word. The sense, *I charge her alike, with this burial, with having plotted it.*

493. ἡρῆσθαι κλοπῆς, *to be detected as a concealer, or doer of something underhand.*

500. Let the student observe the change from οὐ to μὴ, which the optative, when it expresses a negative wish, requires. Com. 686. — ἀρεσθείην is Hermann's emendation for ἀρεσθείη, which latter cannot have place here unless the passive of ἀρέσκω has the same meaning with the active used intransitively, which Boeckh asserts, but does not support by examples; nor have I met with any.

505. ἐγκλείσοι. ἐγκλείσαι, ἐγκλείοι, are conjectural readings here. The sense of the passage, with the future optative retained, is, according to Hermann, *this may be said to please all these persons* (i. e. all can say that this pleases them), *unless fear is about to close their mouths* (i. e. whenever they shall wish to say so).

509. ὑπὶλλοναι, *they roll under, wrap up, by wrapping up conceal or suppress.* στόμα must then mean *words or voice*, as it often does in Sophocles. Com. Œd. Col. 132, ἰέντες στόμα, *emitting a voice*; ibid. 981, σοῦ γ' εἰς τόδ' ἐξελθόντος ἀνόσιον στόμα, *you having gone to the length of uttering these impure words.* So 997, *infra.* Hemsterhuys, in Ruhnken's Timæus, (*voce γῆν ἰλλομένην*,) renders this word by *subvolunt, subjiciunt.*

514. τιμᾶς χάριν, *you honor with a favor, bestow an honorable favor upon.* The expression is like τιμᾶν τιμῆν. — δυσεεβῆ ἐκέλεω, *impious to him*, sc. Eteocles, (i. e.

which is an act of impiety to him who was rightly buried). Others understand *ἐκείνῳ* of Polynices, and govern it by *τιμᾶς*.

520. *λαχεῖν*, as to sharing, in his share.

521. *κάτωθεν* for *κάτω*. Erfurdt. The adverbs of motion from a place cannot be used in the same sense with those of rest in a place, according to Hermann, but preserve their proper meaning, except when *attracted* (as the expression is) to verbs of motion. Thus the sense here is, *who knows whether these things are pure or right from below?* i. e. according to an opinion proceeding from the infernal gods.

529. *ῥέθος, πρόσωπον*, Suidas. *πρόσωπον, παρεια*, Hesych. An Æolic sense, according to the grammarians. Com. Eurip. Herc. Fur. 1197 (1204), (the only other instance in the tragic poets,) *ῥέθος ἄλλῳ δεῖξον*. Moschus, Idyl. iv. 2, *οὐκ ἔτ' ἔρευθος σώζειτ' ἐπὶ ῥεθέεσσι*. In Homer, *ῥέθος* = *μῆλος*, limb. — Hermann takes *αἵματόεν* to denote the effect of *αἰσχύνει*, (com. the note on 791); the meaning being, *shames or covers with shame, so as to be red*, i. e. *makes shame-red*. This rendering proceeds on the supposition, that the cloud over Ismene's brow arose from shame at having deserted her sister in her act of sisterly affection. But the chorus could have known nothing of this, and the poet must have forgotten himself, to make them say so. The metaphor too is a strange one; the cloud reddens and yet drops rain, which red clouds are not apt to do. Render the passage, *the cloud over her brow* (grief for her sister's misfortune) *shames* (i. e. mars the beauty of) *her blood-red face, by bedewing her beauteous cheek*. Her face was blood-red through the force of her feelings. So Boeckh.

531. *ὑπεμίνην*, *clam immissa*. Hermann.

537. *τῆς αἰτίας*. The case is often determined by the more remote of two verbs.

538. *τοῦτο* is a substitute for *συμμετοχεῖν καὶ φέρειν τῆς αἰτίας*.

544. The sense is, *do not disgrace me* (i. e. do not withhold credit from me) *in regard to not dying and burying*

the dead with you, i. e. let me have the credit of these actions. — ἀγνίσαι, *to prepare for burial by purifying rites*. Com. 196, 247; especially by libations and washing, 901.

546. κοινὰ = κοινῶς. — In 547, ποιοῦ σεαυτῆς, *make your own, claim as yours*. The pronoun is the genitive of the possessor after the verb.

549. τοῦδε γὰρ σὺ κηδεμών, *for of him art thou mindful*, i. e. him dost thou respect.

551. With ἀλγοῦσα understand γελῶ. The sense is, *if I laugh at you, in grief I do it*. Others supply ἀνιῶ.

556. *But not with my words unsaid*, i. e. not without my saying things to dissuade. ἐπὶ here means *in* or *under* the circumstances denoted by the words succeeding it. Com. Alcest. 373, note.

557. τοῖς, opposed to τοῖς δέ, for τοῖς μὲν (com. Mt. § 288, Obs. 3, 4,) refers to Ismene's words; τοῖς δέ, to Antigone's deed. The Schol. read σὺ μὲν σοι, from which Brunck made μέντοι, — a poor change.

561. See the note on 21.

564. ἐξίσταται, *is put out of its ordinary state*, is deranged.

567. ἥδε. Ismene had used the word τῆσδε. Creon replies, *Do not say ἥδε, this person* (as though she were alive), *for she is no more*, i. e. is as good as dead.

568. νυμφεῖα = νύμφην, as λέκτρα, λέχη, εὐνή = γυνή.

569. Com. the figure, Œd. Rex 1211, 1257.

573. τὸ σὸν λέχος, *the marriage which you harp upon*, not your marriage. But 572 was assigned to Antigone, in the editions of Aldus and Turnebus; and Boeckh defends this, because it would be contrary to Greek propriety for Ismene to call Hæmon *dearest*. But they were near relatives.

576. δεδογμένα for δεδομένον. The plural of participles and adjectives is often used in Greek for the singular, when the subject is an infinitive, or part of a sentence.

577. καὶ σὺ γ' ἡμεῖς, *yes, (determined on) by you and by me*, i. e. both of us regard it as decreed. — μὴ τριβάς, i. e. ἐμβάλλετε or ποιεῖτε, Brunck. Com. μὴ μοι πρόφασιν,

Aristoph. Acharn. 345, cited by Musgrave. So we say, *no more delay, no more excuses.*

579. The sense is, *henceforth these must be women* (i. e. kept retired like women), *nor be allowed to be at large.* Com. Psalm lxviii. 12 (13), where *she that tarries at home* is a poetical epithet of woman.

582. This is spoken of families, as the next line shows. This line is no identical proposition, but the thought is, Happy are they whom divine providence has never visited with evil; for when evil visits a family, it extends its ravages over the whole race. The reflection is plainly suggested by the fate of the reigning family of Thebes.

589. ἔρεβος ὑφαλον, *the darkness beneath the sea*, i. e. the dark depths of the sea. ἔρεβος is in the accusative. — θῖνα, *sea-sand*. δυσάνεμον, Schol. ὑπ' ἀνέμων ταραχθεῖσαν. θῖς is masc. and fem. without any difference of sense. The figure is drawn from northerly winds laying the bottom of the Ægean bare, and sweeping its sands upon the coasts. The points of comparison are the complete sway of the storms on the Ægean, and the utter ruin of such families as the gods curse.

595. φθιτῶν, (so Hermann for φθιμένων,) *the dead brothers.* — πίπτονι ἐπὶ, *falling upon*, i. e. added to, coming after. The ancient woes of the race seemed to revive, now that the ruin of Antigone had followed that of her brothers. Or ἀρχαῖα may mean, *such as the race had of old.*

596. οὐδ' ἀπαλλάσσει γενεὰν γένος, *nor does a new generation get rid of the race*, i. e. of the woes which it brings with it. Here γένος means *offspring, posterity*, i. e. successive generations.

598. ἔχει, sc. γένος. — λύσιν = λύσιν πημάτων.

599 – 603. *The light that had been spread over the extreme root*, is the hope that the last survivors might render the family again prosperous. — κόνις. *The bloody dust of the infernals* is the dust sprinkled on the corpse of Poly-nices, and therefore sacred to the infernal gods, which was bloody or deadly to Antigone. I retain κόνις with Hermann,

Dindorf, and all the MSS.; but the conjectural reading, *κοπίς*, which several editors have adopted, is very elegant, and does away with the harshness of expression with which the text is chargeable.

605. *ὑπερβασία*. Hermann and Dindorf, *ὑπερβασία*. — *τις κατάσχοι* for *τις ἂν κατάσχοι*, (com. Mt. § 515, Obs.) only that *ἂν* points to a hypothetical clause suppressed, such as, *if he sought to do so*. Hermann says, that with *ἂν* the clause means, *quis poterit vincere*, without *ἂν*, *quis vincat*, i. e. *quem putas vincere*.

606. *παντογῆρος*, *qui ad senium ducit omnia*. Erfurdt. Sleep (including the ideas of weariness and weakness) may be said to bring on decay or age. The word is chosen as an antithesis to *ἀγῆρω*.

611 – 614. *τά τ' ἔπειτα*, κ. τ. λ. Time is here divided into *prior, ensuing, and to come*, and *ἔπειτα* is somewhat boldly put first. The expression has plainly the same general meaning with *present, past, and future*, but is not identically the same with it. Com. Eurip. Iph. in Tauris 1264, cited by Erfurdt; *τά τε πρῶτα, τά τ' ἐπειθ' ὅσα τ' ἐμέλλε τυχεῖν*. — *νόμος ὁδ'*, i. e. the law of Jupiter's omnipotence and sovereignty. — *ἐπαρκέσει — ἄταξ*. In this difficult passage the MSS. have *ἔρπει*, but a Schol. reads *ἔρπων*. The sense is, *for all time this law will maintain its force, throughout all states, in no case approaching human life without harm*, i. e. everywhere bringing evil to the guilty. For *ἔρπω* with a dative, com. 619. *πάμπολις* the Scholl. explain by *ἐν πάσαις ταῖς πόλεσιν, κατὰ πᾶσαν πόλιν*. In this passage Brunck reads *ἔρπει, παμπολύ γ'*: and Erfurdt, followed by Hermann, *ἔρπειν παμπολύ γ'*. *παμπολὺ* is a word proposed by Heath, and unknown, I believe, to the tragic poets. The sense of the conjectural reading is good, *this law, viz. that in human life nothing goes on very far without harm*, i. e. without meeting with harm.

619. *ἔρπει*. sc. *ὁ νόμος*. Join *εἰδότε οὐδέν πρὶν* together.

620. *προσάσρη*. The readings *προσάσρη, προσάσση*, bring us with certainty to this word, which Seidler first restored.

Brunck wrote ψαύση. προσσυρῶν Hesych. defines by προστυχῶν: προσήνεται by προσέτιχε, προσηγάγετο. The word occurs nowhere in extant writers. See Buttmann's Lexilogus, No. 22.

621. πεφάνται, *has been uttered*. Com. Œd. Rex 848.

625. *He fares but a little while without harm*. πράσσειν ἐκτός ἄτας is like πράσσειν καλῶς, κακῶς. Com. 564, 565; Alcest. 228. — ὀλιγοστόν. This word properly means *one out of few*, as πολλοστός, *one out of many*. Thus πολλοστόν ἔτι is, *in a year having many preceding it*, i. e. after many years. With χρόνος, *duration*, which is thought of as a whole, πολλοστός is used after the analogy of πολλοστόν ἔτος, but in the sense *long*; and so ὀλιγοστός with χρόνος means *little, short*.

629. τάλις was the word for a betrothed damsel among the Æolians, and was used by Callimachus, according to the Schol., Suidas, and others.

632, 633. τελείαν ψῆφον, *a perfect decree*, is one that has been past, and is no longer debatable. — Join ἄρα μὴ with πάρι, *are you then here?* Com. ἄρα μὴ in Sept. c. Theb. 190. μὴ interrogative implies that a negative answer is expected. — τῆς μελλονύμφου, i. e. concerning your future bride. For the genitive in this relation, see Mt. § 342.

636. ἀπορθοῖς. Schol. ὁρθῶς καδηγῇ, *thou leadest, guidest aright*. This verb is perhaps used absolutely. Musgrave and Wex take it to be in the optative.

637. Take ἀξίως with μελῶν, and φέρεσθαι after it, *deservedly greater in regard to being esteemed*, i. e. in my esteem. A more difficult construction is chosen instead of ἀξιος ἔσται μελῶν φέρεσθαι.

640. ἐστάναι πάντα ὀπισθεν, *to stand in all things behind*, to defer to. This clause is explanatory of οὕτω.

650. Com. ὑπαγκάλισμα, Trachin. 540. For ψυχρὸν see v. 88.

653. πνύσας = ἀποπνύσας, *respiciens*. Com. 1232.

654. Com. 816.

662 – 671. Several editors, following Seidler's conjecture,

have put 668 – 671 before 663. For this I see no necessity, and indeed Hermann, in his third edition, has given up the defence of this transposition, which he had before undertaken with great acuteness. V. 663 is not intended as a contrast to the foregoing, but as a new remark suggested by Antigone's disobedience. τοῦτον, in 668, naturally refers to the ruler just mentioned, but the *real* reference is to the principal subject of thought, viz. the obedient citizen. — τάναντία, the opposite both of σμικρὰ and δίκαια. Hermann takes it as the opposite of δίκαια only; but why should *great things* be excepted from the remark? — προσηταγμένον, *when ordered* (to do it).

675. τροπὰς καταρρήγνυσαι, *causes routs by breaking ranks*. Boeckh compares ῥῆξαι ἔλκος, *to make a wound by breaking the flesh*. — τῶν ὀρθουμένων, *those who are directed or governed*, i. e. who obey. So Schol. and Boeckh. — τὰ πολλὰ σώματα, in 676 = τοὺς πολλοὺς.

677. οὕτως draws an inference. — For the plural verbals, ἀμυντέα, ἡσσητέα, a usage, of which the Attic writers are fond, com. Mt. § 447, 1, and see v. 576. — τοῖς νομινομένοις, *what I have ordered*.

686. Com. 500.

687. γένοιτο ἔχον is a circumlocution for ἔχοι. Com. εἰμὶ with a participle, 1067. Mt. § 559. The sense is, *it might, however, be well in some other way*, i. e. and not as you say. χᾶτέρω is read for χᾶτέρω. So Erfurdt, Hermann, and the Schol.

688. The Schol. reads σὺ δ' οὐ πέφυκας, and so Hermann.

691. λόγοις τοιούτοις is an explanation of ἀνδρὶ δημότῃ, and, as such, in apposition with it.

696. ἐν φοναῖς. Com. 1003, 1314.

699. λαχεῖν and τιμῆς both depend on ἀξία. The construction is the same as in v. 490. Render, *is she not worthy of honor, to obtain it?*

703. εὐκλείας governs πατρός. — πρὸς παιδων, *on the part of children*. This is a brief substitute for the converse of the first clause.

706. τοῦτο refers to ὧς φῆς σὺ, *as you say or think*, i. e. *your opinion*.

707 – 709. ὅστις — οὗτοι. The transition from the singular of ὅστις to the plural of a demonstrative is very common. — ᾤφθησαν. The aorist expresses a general truth, and thus answers to a present in the first clause.

710, 711. ἄνδρα, κ. τ. λ. Usually an accusative before an infinitive having an article, is placed between the article and the infinitive. But com. Trachin. 65. σε — τὸ μὴ πύθεσθαι. The infinitive might be used here without the article. Com. Œd. Rex 314. Hermann on Ajax 114 says, that the infinitive with the article, when not a mere substantive, has a twofold use. The first is *explicative*, where it refers to τοῦτο, expressed or understood, under which he ranks the present example. The other is, where the sense is *the same as if ὥστε accompanied the infinitive*. Examples of the infinitive with the article in this play, occur vv. 27, 79, 219, 236, 443, 535. — καὶ τις ἢ σοφὸς for καὶ τις ἢ σοφός. So Phaverinus, Thomas M., and some MSS. The readings in almost all the few places where εἰ with the subjunctive occurs in Attic writers, vary; and scholars are divided upon the point. In Œd. Col. 1443, εἰ σοῦ στερηθῶ, there is no various reading. Com. Œd. Rex 198, 874. I follow the high authority of Hermann and Elmsley, in admitting this anomaly, which is not rare in Homer and Pindar.

715. Erfurdt joins together ναὸς ἐγκρατῆς, *director of a vessel*. It is better to unite ναὸς πόδα, and then ἐγκρατῆς means *firmly, taking firm hold*. ἐγκρατῆ, a reading of several MSS., Hermann prefers in his third edition. τεινας πόδα ἐγκρατῆ will then mean, *stretching the foot-rope or brace taught*.

717. στρέψας κάτω, *turning upside down, or over*, is intransitive, or αὐτὰ, referring to σέλματα, can be supplied. The ironical expression in this verse is, as if we should say, *he sails to the bottom*.

718. θυμοῦ and θυμῷ are found in the MSS. εἰς θυμῷ means, *give way to anger*, i. e. *give yourself up to it*; and

on this account probably, the other reading, *θυμοῦ*, was introduced. Take *εἰκε* by itself, like *ὑπείκει* in 713, 716; and join *θυμῷ* to *μετάστασιν διδόν*, *give removal or departure to your anger*, i. e. let it depart or cease. The two clauses are disconnected, as καὶ, *also*, follows *θυμῷ*.

720. *πρεσβεύειν*, *antiquius esse*. — In 721 τὸν ἄνδρα seems to be *the man in question*, he to whom advice is given. — πάντ' ἐπιστήμης πλέων, *full of knowledge as to every thing*, i. e. of all knowledge.

722. εἰ δ' οὖν, *but if he is not*. The negative can be inferred from the ensuing clause.

726. *διδασκόμεσθα* is used passively. See 210, and Monk on Hippolyt. 1458.

727. φύσιν, *age*. Com. *Æsch. Persæ* 433, ἀκμαῖοι φύσιν, *of a ripe age*. — In the next line supply διδάσκου with μηδέν.

731. εὐσεβεῖν τινα and εὐσεβεῖν εἰς or περὶ τινα are used. Com. *Æsch. Agam.* 329. Eurip. *Alcest.* 1148.

733. οὐ φησι, *says no, denies*. — Θήβης. The singular is the more lyric form. Com. 149, 153, 937, 940. Yet it occurs in a trochaic passage at the close of *Œd. Rex*.

738. See 547.

740. *συμμαχεῖν* is the reading of most MSS., but is probably an emendation. The infinitive is to be explained by a blending of two constructions, viz. *ἔοικε συμμαχεῖν*, and *ὥς ἔοικε, συμμαχεῖ*. Brunck aptly cites from *Trachin.* 1238, ἀνὴρ ὃδ' ὥς ἔοικε οὐ νεμεῖν ἐμοὶ | φθίνοντι μοῖραν, for νεμεῖ. Com. *Æsch. Persæ* 556, cited by Erfurdt. τυτθὰ γ' ἐκφυγεῖν ἀνακτα — ὥς ἀκούομεν, for ἐξέφυγε ἀναξ or ἀκούομεν without ὥς.

742. *παγκάμιστε*. Porson on *Orestes* 301, prefers παῖ κάμιστε, a reading which Plutarch has. — διὰ δίκης ἰών, *contending with*. Com. *Œd. Rex* 773. *Alcest.* 874.

743. The sense is, *yes, for I see that you are not doing wrong with justice*, i. e. *that those things in which you do wrong, are not just or right*. A neuter plural accusative

often follows ἀμαρτάνειν. Com. 914. δίκαια is used with allusion to δίκη in the preceding line.

746. γυναικὸς ὕστερον. Schol. ἤτιθέειν ὑπὸ γυναικός.

752. Creon thinks that his son threatens him with death.

756. κώτιλλε. A rare verb, not elsewhere used by the tragic poets, but found in Hesiod. Op. 372, and Theocrit. Adoniazus. 87, in both which cases it is intransitive. Here it is transitive after the analogy of verbs of speaking, with an accusative of a person. It means *to prate* or *babble*.

758. τόνδ' Ὀλυμπον = τόνδ' οὐρανόν. μὰ is understood.

759. Join ἐπὶ ψόγοις and χαίρων together, with Boeckh, and not ἐπὶ ψόγοις and δεινάσεις, with Hermann. δεινάζειν, *to scoff*, from δέννος, *scoffs, insults*, a word used by Herodot., takes an accus. of the thing spoken, Ajax 243, and of the person or thing spoken against, Eurip. Rhes. 925, 951, — the last for the reason mentioned above, v. 756.

760. τὸ μῦθος. So we say, *he is my abhorrence*, by a substitution of the subject in the mind for the object out of it.

765. The stress is on τοῖς θελοῦσι. (sc. συνεῖναι σοί.)

770. καὶ κατακτεῖναι, *even to slay*. A single line here finely portrays the state of Creon's mind, who, out of mere despotic feeling, puts both his nieces in the same class of guilt. — In v. 771, τὴν μὴ θιγοῦσαν expresses dubiously what τὴν οὐ θιγοῦσαν would express positively. The latter means, *her who did not touch*; the former, *one who did not touch, if indeed she did not*.

775. τοσοῦτον φορβῆς ὡς ἄγος, *so much of food as is an expiation, or means of purification*.

778. τεύξεται τὸ μὴ θανεῖν. Mt. § 328, Obs. When τύγχανειν, in the sense *obtain*, governs an accusative, (and not a genitive,) the accusative is always that of a pronoun or adjective in the neuter, or an infinitive with the article τό. — που is ironical.

779. The sense is, *or shall know certainly at least then*.

782. κτήμασι, *wealth*, by consequence, *power, the powerful*. The thought is, *who fallest upon riches*, i. e. who attackest the mighty. It would be tedious to tell of all the difficulties

which scholars have found, or made, in the first lines of this song. Love is a warrior, either as laying siege to the heart, or as opposing those who try to repress any affection in the heart. In either case he is invincible. The next two lines seem to form a contrast. Love attacks the mighty, and yet lodges on a virgin's soft cheeks, i. e. seems most mild, and yet is most bold. Brunck absurdly renders *κτήματα*, *pecudes*, as if a fine poet would mention the power of love over beasts first, and then over virgins.

786. *φύξιμός* σε. Adjectives derived from active verbs sometimes govern an accus. like their verbs, instead of their usual case, a genitive. See Mt. § 422.

789. *ἐπ' ἀνθρώπων* is for the simple genitive. Matthiæ thinks that *ἐπὶ* here means *among*.

791. *ἀδίκους παρασπῆς*, *drawest aside to injustice, makest unjust by drawing aside*. Adjectives often express the effect of the verb with which they are taken. So we say, *to boil food tender, to sweep a house clean, to wipe a thing dry*.

794. By a singular license of the tragic poets, an adjective often agrees with a noun in case, when it ought to agree with the genitive after it. So *τοῦμόν αἶμα πατρός, ὅψις τέκνων βλαστοῦσα*, *Cæd. Rex* 1376, 1400. A transition to this idiom may be seen in such phrases as *ξύναιμον ὄμμι' ἐμοί*, *Ajax* 977, *sight of one related to me*. *σύναιμον λέχος*, *marriage with a relative*, *Eurip. Phœniss.* 817 (831). *ὁμαιμος φόνος*, *Æsch. Furies* 203.

795 – 800. *ἐναργής*. Here we should prefer in English an adverb. — *ἔμερος* is conceived of, as seated at or in her eyes, and beaming forth. — *τῶν μεγάλων*, κ. τ. λ. The sense is, *seated in government by the side of mighty laws*. Desire or love is an assessor or associate judge with the laws, and carries his points against them. — *τῶν μεγάλων θεσμῶν* refers to Creon's enactments.

801. *Θεσμῶν ἔω φέρομαι*, *I am carried on beyond established bounds*, i. e. I cannot control my feelings. *Θεσμῶν* is here used with allusion to the same word in 799.

805. *ἀνύτουσαν θάλαμον* = *ἀνύτουσαν ὁδὸν εἰς θάλαμον*.

Com. v. 231. — This and the ensuing sets of anapæsts are recited by different members of the chorus, “alio,” as Hermann says, “miserante infelicem virginem, alio acerbe vituperante, alio irridente, alio frigide consolante, alio denique excusante quidem sed tamen non laudante.”

806. Fault has been found with these exquisite laments of Antigone, for tautology and verbiage; but, as Boeckh remarks, by such repeated moanings the poet hits the mourner’s state of mind, which recurs continually to the same cause of sorrow, and dwells upon it. The same characteristic is noticeable in Job, and the lamentations of Jeremiah.

820. ἐπιχειρα, *money put into the hand, reward, here penalty.*

825. Some take Ταντάλου with ξέναν, *the Phrygian stranger daughter of Tantalus*, i. e. Niobe. Or the genitive may depend on ἄκρῳ.

826. ἀτενής, *firm, firmly adhering.* — πετραλα βλάστα, *the rocky crust which enveloped Niobe.*

831. The epithet παγκλαύτοις is poetically transferred from the eyes to the brows. Com. Alcest. 261. — δειράδας, *the mountain ridges.* Com. collum, in Latin.

837. ἔγκληρα λαχεῖν τοῖς ἰσοθέοις, *to share alike with the godlike*, literally, to share in or receive what is apportioned to them, or is in their portion. — μίγ’ ἀκοῦσαι, *is a great thing to hear of.*

855. ἐς βάθρον and προσέπεισες πολὺ, are usually taken together, *you fell violently against the high seat of justice*, i. e. you came into conflict with justice. I see not why ἐς βάθρον may not be taken with προσβᾶσα· the sense then will be, *advancing to the extreme of boldness, even unto the high seat of justice, you fell afar*, i. e. in so doing your fall was great. The figure contained in the words, *advancing to the high seat of justice*, means, trying to put yourself there, taking the right into your own hands. To render πολὺ, *violently*, which the first view of the sense requires, is forced.

856. The sense is, *you are paying off some misery belonging to your father*, i. e. are suffering for his crime.

857 – 861. This difficult passage may be thus rendered, *you touched upon a thought to me full of grief, viz. sorrow for my father often renewed, and for the whole fate of us renowned Labdacidæ*. — *μερίμνας* is a genitive singular, not an accusative plural, as some take it. — *τριπόλιστον*, Schol. *πολλάκις ἀναπεπολημένον*, gloss. *πολυθύλλητον*. — *οἶκτον*. This accusative depends on *λέγων*, according to some. But some modern scholars, as Elmsley, Boeckh, Erfurdt, govern it by *ἔψαυσας*. Verbs of touch sometimes govern the accusative, as *ψαύω infra*, 961. Com. for the change of case governed, Eurip. Supplices 87, *τίνων γόων ἤκουσα ἢ τίνα κτύπον*. The reading *οἶκον* is, according to Elmsley, a mere error of the copyist, and *οἶκτον* has little more authority. — *κλεινοῖς Λαβδακίδαισιν* is an explanation of *ἀμετέρου*, and is for *κλεινῶν Λαβδακιδῶν*.

864. *κοιμήματα ἐμῷ πατρὶ*, i. e. *παρὰ ἐμῷ πατρὶ*. Com. *ἐννηθῆσά τι, κοιμηθῆσά τι*, in Homer and Hesiod. — *αὐτογέννητα*, *which themselves produced him*. The preceding line seems to mean, *harm done to my mother's bed*, not, *my mother's harmful marriage*.

870. His marriage to the daughter of Adrastus, king of Argos, occasioned the siege of Thebes, and his death.

872. *σίβειν*. So *εὐσεβοῦσα* is used, 924, in reference to acts of piety towards a deceased brother.

873. *κράτος (τούτου) ὅτῳ κράτος μέλει*, *the power of him whose business power is*, i. e. *who has a right to use it*.

875. *αὐτόγνωτος ὀργά*, *self-judging or self-willed feeling*, or passion.

884. *εἰ χρεὶν λέγειν*, *if it were proper to utter them*.

887. *ἄφετε*. Most MSS. have *ἀφήτε*, or *ἀφεῖτε*, which neither the construction nor the metre allows. One has *ἄφετε*, preferred by Gaisford and Hermann, and one, as a correction, *ἄπιτε*, which Brunck adopts. The construction changes from the future to the imperative.

988. *τυμβεύειν* is intransitive = *to lie buried*. *τυμβεύσει* is a reading of less authority.

996. *πρὶν μοῖραν βίου ἐξήκειν*, *before my allotted time of life is elapsed*. Com. Philoct. 199, *πρὶν ὁδ' ἐξήκοι χρόνος*.

904. *τοῖς φρονοῦσιν εὖ*, *in the opinion of the wise*. The dative not unfrequently expresses the relation "in the opinion of." Com. CEd. Rex 616. Mt. § 388.

908 – 912. There is here, as Brunck and others remark, an allusion to what the wife of Intaphernes says in Herodot. iii. 119, who, when her relatives were condemned to death, and it was permitted her to save one of them, chose her brother rather than her husband, alleging reasons similar to these of Antigone. Herodotus had not finished his history in 409, B. C., more than thirty years after the Antigone was written, but he began it some years before the date of this play; so that either Sophocles may have taken the anecdote from the yet unpublished work of his contemporary, or both may have drawn it from a third source. A German critic, Jacob, has impugned the genuineness of 905 – 912, as being borrowed from Herodotus, and as rhetorical and unnatural. The first is no objection, as we have seen; as for the last, the question is not concerning logical truth, but concerning Antigone's feelings at the time. She knew not what conjugal and maternal love were, and was absorbed by fraternal; so that she could not feel otherwise than as she is here represented. — *πρὸς χάριν τίνος νόμου* = *ἐνέκα τίνος νόμου*, *on what principle*. — *κατθανόντος*, sc. *πόσεως*, *if one husband died*. — *εἰ τοῦδ' ἤμπλακον*, *if I failed of marrying this one*, i. e. *the first*.

924. See Alcest. 1093, note.

926. A twofold construction is here admissible, according as *παθόντες* or *ἡμαρτηκότες* is taken with *συγγνώμην*. In the first case *ἡμαρτηκότες* denotes a reason; in the other *παθόντες* is a circumstance of time. *I will acknowledge that I have suffered because I have done wrong*, i. e. *I will own that I am justly punished, or, after I have suffered* (i. e. when death has opened my eyes to the truth), *I will*

own my error. The first construction gives the best sense, and is adopted by Hermann; the other is Boeckh's. — *παθόντες.* Here, as usual, a woman, and so a chorus of women, use the plural masculine when speaking in the first person. — *ξυγγοῖμεν* for *-γνοίημεν*, as *εἶμεν* for *εἴημεν*, Alcest. 921.

929, 930. i. e. *she has still the same feelings, equally violent.*

931. *τούτων* = *τούτων ἔνεκα*. It refers to the feelings which they, through their delay, allowed her to express.

935, 936. These two lines are assigned by Boeckh to the chorus. The Schol. hesitates between the chorus and Creon.

938. *προγενεῖς*. So one MS. This rare form for *πρόγονοι* is common in the comparative *προγενέστεροι*. In most MSS. we have *καὶ θεοὶ πατρογενεῖς*, *θεοὶ τε πατρογενεῖς*. The first reading came from a substitution of a common for a rare word, but hurt the metre. Then a second hand mended the metre by putting *θεοὶ τε* for *καὶ θεοὶ*.

944 – 954. The main subject of this ode is the power of fate shown by examples of persons immured like Antigone. In the last of the three examples, the poet does not speak expressly of confinement, but as it was an Attic story relating to the race of Erechtheus, his hearers were probably familiar with it. — *ἀλλάξαι φῶς ἐν*, *to exchange light for*. The usual construction of verbs meaning *to exchange* is, with an accusative and a genitive. Instead of the single genitive, sometimes a noun with a preposition (in the genitive with *ἀντὶ* or *ὑπὲρ*, dative with *ἐν*, accusative with *πρὸς*,) is used, or a simple dative, as in frag. Soph. Niobe, *πόνῳ πόνον ἀλλάσσουσα*. — The *αὐλαὶ* here mentioned are called by Pausanias ii. 23. 7, “a brazen chamber in an underground building, which Acrisius once made to guard his daughter in.” — *ὄμβρος*. As it is not easy to see what *ὄμβρος* has to do with fate, Erfurdt and Hermann read *ὄλος*.

955 965. Lyncurgus, 'king of Thrace, is here meant.

— *ὀξύγῳως*, in *swift* or *violent anger*. This is the reading of most MSS., for which Brunck and others have received *ὀξύχολος*, and Hermann in his second edition *ὀξύχολοις*. In his third he returns to the reading of the MSS. — *περτομίῳις ὀργαῖς*, on account of his reproachful temper. — *πετρώδει ἐν δεσμῷ*, i. e. in a cave of Mt. Pangæus. See Apollodorus iii. 5. *Musgrave*. — *ἀποστάζει* is intransitive, as *στάζω* often is, and the remark contained in the clause is a general one. — *πάνεσκε*. The Homeric frequentative form in *σκον* is now and then used by the tragic poets in lyric passages.

966 – 976. The story spoken of in this difficult passage is told at large by Diodorus Siculus, iv. 44, 45. The mistress or wife of Phineus persuaded him, by false accusations, to confine under ground his two sons by his lawful wife, Cleopatra, who was descended through Orithyia, wife of Boreas, from Erechtheus, king of Athens. Diodorus adds that Cleopatra herself was also kept in confinement, and that some mythographers say, that the sons of Phineus had their eyes put out. This form of the fable our poet and Apollodorus have handed down. — *παρὰ Κυανέων*, κ. τ. λ. *παρὰ*, *near*, *by*, in which meaning it usually governs the dative, but the genitive occurs v. 1123. By *Κυανέων πελαγέων* are intended *the bays or lagoons formed between the Cyanean islands and the shore*. By the *διδύμας ἁλὸς* is meant *the Euxine*, which seems like two seas united into one, because *the “ram’s forehead,”* the southern point of the Tauric Chersonese, and *point Carambis* in Paphlagonia, running out opposite to one another, very much contract its breadth. Such is the explanation of Eustathius in his Commentary on Dionys. Periget. 148, and that Poet himself says, v. 156, *ἐκ τοῦ δ’ ἂν τὸν πόντον ἰδοῖς διθάλασσον ἔοντα*. — *ἄκτα*: supply *εἰσι*. — *ἰδέ*, poetic form for *ἦδέ*, *and*, but scarcely to be met with in the tragic poets. — Salmydessus seems to be mentioned to heighten the horror of the action; for this town was famous for shipwrecks and Thracian wreckers, and is hence called *ἐχθρόεσος*, by Æsch. Prometh. 729. Com. Xen. Anab.

vii. 5, 12, and Schneider's note on that place. — ἀγγί-
 πτολις. Thrace was the proper home of Mars. — διαδοῖσι
 Φινειδαῖς depends on τυφλωθέν, and κύκλοις on ἀραχθέν, if
 the text is right. The former participle may be rendered
made or caused by putting out the eyes. It is used with
 lyric boldness of the *wound* instead of the *persons*. ἄλαόν is
 joined to ἀραχθέν to express its effect, *beaten blind*, and this
 participle again is used with ἔλκος instead of κύκλοις. Thus
 ἀραχθέν ἄλαόν κύκλοις ομμάτων means *caused to their eye-*
balls, or inflicted on their eyeballs by beating them blind.
 ἔγγειον I know not what to do with. The metre requires
 one syllable less than those of ἀραχθέν ἔγγειον. Some would
 read ἄτερόν ἔγγειον; others ἀραχθέντων. The Schol. unites
 ἔγγειον with κερκίδων, making ἐφ' αἵματηραῖς χεῖρεσι a pa-
 renthesis. The passage from 970 may be rendered thus:
where Mars saw a horrible wound caused by putting out the
eyes of the two sons of Phineus by his savage wife, (a
wound) wrought upon their fury-driven eyeballs, by beating
them blind with bloody hands and shuttle-points.

977 – 987. ματρός is to be taken with γονάν, *birth or*
descent from a mother. — ἀνύμφευτον, in *unhappy wed-*
lock. Schol. κακόννυμφον· ὅτι ἐπὶ κακῇ νυμφευθεῖσα, δνα-
 τυχεῖς αὐτοὺς ἔτεκεν. — σπέρμα is not governed by ἄντασα.
 Render the clause, *she partook of or belonged to the Erich-*
theidæ as to race. — Βορεάς is a patronymic for Βορεΐδης,
 hardly found elsewhere. — ἄμιππος, Schol. ἰων ἱππῷ
 δυναμένη τρέχειν. In the union of ἄμιππος ὑπὲρ, motion is
 implied; *fleet as a horse over a steep hill*, = bounding over
 it as swiftly as a horse. The πάγος or hill here meant was
 Mt. Pangæus, the dwelling of the Boreadæ. Hermann
 renders ὀρθόποδος πάγον, *stiff ice*. — ἔσχον ἐπ' ἐκείνην =
 ἔπεσχον ἐκείνην, *attacked, bore down upon her*. Schol. ἐνέσκη-
 ψαν, ἐπετέθησαν. But it is better to translate this clause,
the fates had it, or prevailed, in her case also. Com.
 Philoctet. 331, ἔσχε μοῖρ' Ἀχιλλέα θανεῖν.

990. Render, *this way by means of a guide is for the*
blind, i. e. is the way which they must take.

996. ἐπὶ ξυροῦ τύχης, *on the razor* (i. e. razor's edge) of fortune. The metaphor appears first in Homer, *Iliad* x. 173.

1002. φθόγγον ὀρνίθων — κλάζοντας. A *constructio ad sensum*, ὀρνίθας being thought of by the poet.

1005. ἐγεύομην ἐμπύρων, *I essayed burnt offerings*, i. e. examined into the signs given by them. — βωμοῖσι is the place where, which the poets often denote by a dative.

1009, 1010. μετάρσιοι | χολαὶ διεσπείροντο, *the galls were dissipated in the air*, i. e. as I understand it, without emitting a flame. Render the next clause, *and the thigh-bones slipping down lay free from their enveloping fat*. Voss, Passow, and others hold, that the thigh-bone *μηρίον* was taken out of the thigh *μηρός*, cleared of flesh, covered in caul and fat, and burnt. But this passage shows, I think, that the two words are sometimes used in the same meaning, as what is here said of wrapping up the *μηροὶ* in fat is said of *μηρία* in Homer. The truth probably is, that the thigh-bone was not denuded of its flesh; hence *μηρίον* means not *thigh-bone*, but *thigh*, and usage confined it to that part of the thigh of victims which was burnt on the altar, including bone and flesh; whilst *μηρός* denotes the thigh of men and animals in general, and is sometimes synonymous with *μηρίον*, as it clearly is *Iliad* i. 460, and probably in the present instance.

1013. φθίνοντα Hermann explains by *irrita, nihil eorum quæ optasset portendentia*. Perhaps it may mean *rapidly disappearing, quickly vanishing away*. — *μαντεύματα ἀσήμων ὀργίων, oracles or tokens derived from obscure or darkly signifying rites*. The Scholiast's paraphrase of φθίνοντα is ἢ φθοροποιὰ, ἢ διὰ τοῦ πυρός ἀσήμως φθειρόμενα, *either destructive* (i. e. foreboding destruction), *or wasted away by the fire without giving any token*; which would be of itself a token of impending evil.

1015. ταῦτα νοσεῖ = ταύτην τὴν νόσον ἔχει — φρενὸς = βουλῆς.

1016. παντελεῖς, *entirely all*. The thought contained in this passage is well paraphrased by the Scholiast in words

which may be translated thus, *the dogs and birds, after tearing to pieces the corpse of Polynices, brought it to the altars, and thus polluted them all.*

1022. *βεβρωτες* is construed *ad sensum* with *ὄρνις* taken collectively. — *ἀνδροφθόρου αἵματος λίπος*, *the fat containing homicidal blood*, i. e. a slain man's blood.

1026. *ἄνολθος* = *μῶρος*. Com. Ajax 1156, cited by Erfurdt, and Eurip. Iph. in Aul. 448, *ἄνολθα* *εἰπεῖν*. Hesych. defines *ἀνόλθους* by *ἀπόρους*, *ἀνόητους*, *κακοδαίμονας*.

1028. Com. 924.

1035. *ἄπρακτος* governs *ὑμῖν* as the passive *πράσσομαι* would, and *μαντικῆς* as the genitive of that in respect to which he was tried. — *τῶν*. The common reading is *τῶνδ'*, which produced an asyndeton. Brunck edited *τῶν*, the article being used for the relative pronoun, and so Hermann in his third edition. Previously he gave *τῶν δ'*, and so Dindorf and others.

1036. The two verbs here properly mean *to be exported in trade*, *to be discharged or sold as the cargo of a vessel*, hence *to be made traffic of*, *to be made the subject of the arts of bribed soothsayers*. Reference is had probably to the instigators of the popular murmurs mentioned v. 289.

1037 – 1039. *τὸν πρὸς Σαρδέων ἤλεκτρον*, *the bright metal from Sardes*. Electrum in Homer and Hesiod is something metallic, and afterwards, besides amber, it denoted a natural or artificial alloy of gold and silver. According to Pliny, Nat. Hist. 33, § 23, cited by Musgrave, the ores and compound, into which one fifth of silver entered, were so called. For *πρὸς Σαρδέων* most MSS. have *πρὸ Σαρδέων*, which frees the line from the charge of violating Porson's canon, (see *Alcestis* 671, note,) and ought to mean *the metal in front of Sardes*, i. e. from Mt. Tmolus in front of that city. But it might just as well be called the metal behind Sardes, and *πρὸς Σ.* is a much more natural expression; nor is the canon without exceptions. — *Ἰνδικὸν χρυσόν*. The gold found in the desert of Cobi, northwest from the Indus, is probably meant.

1042. οὐδ' ὥς, *not even thus*. — μὴ is joined by Brunck to τρέσας: but μὴ τρέσας would mean *unless I dreaded*, which is alien to the sense; so that οὐδὲ μὴ παρήσω must be taken together. This is an example of the use of both the negatives with a future indicative, in which μὴ, as Elmsley says, is pleonastic.

1046. χοῖ πολλὰ δεινοί, *even those who have great abilities*.

1049. πάγκοινον, *common to all, universal remark*.

1056. τὸ (γένος) ἐκ τυράννων. Com. 193, παίδων τῶν ἀπ' Οἰδίπου. The prepositions are almost pleonastic.

1057. The sense is, *do you not know that you are saying whatever you say of those who are rulers?*

1060. ἀκίνητα διὰ φρεσῶν = τὰ διὰ φρεσῶν ἀκίνητα, *secrets that have remained motionless in the mind*.

1061. There are two clauses in this line, and κινεῖ is to be supplied in the second.

1062. οὕτω, i. e. ἐπὶ κέρδεσιν. Supply εἰρηκέναι after δοκῶ. The sense of the line is, *right, for even already I think that I have thus spoken as far as you are concerned*, i. e. I have already spoken for gain; but for your gain, not my own. Hermann has removed the interrogation mark from this line, correctly, as it seems to me.

1065. τροχοὺς ἀμικλητήρας, *rival wheels, wheels that go round vying with one another*, i. e. with equal speed. The wheels are put for the revolutions of the wheels, and the phrase means *a few moments*. τελῶν τροχοὺς then means *about to complete, or pass through, a short space of time*. Others write τρόχους, *courses, revolutions*, i. e. here *days*, and the Schol. renders ἀμικλητήρας by ἀλλήλους διαδοχόμενους, *successive*. But that would destroy the terror of the prediction in a great measure, and the events happened in a few moments.

1066. ἐν οἷσι, *within which*, followed by a future, is here used instead of πρὶν ἂν, with a subjunctive. — ἀντιδοὺς ἔσει, for ἀντιδώσεις. For this periphrastic future com. Mt. § 559. In the present instance it answers to our second future.

1068. ἀνθ' ὧν = ἀντὶ τούτων or τούτου ὅτι, *in requital for, on account of this, viz. that.* — τῶν ἄνω is partitive, = τινὰ τῶν ἄνω. — ἔχεις βαλὼν = ἔβαλες.

1070, 1071. ἄμοιρον τῶν κάτωθεν θεῶν, *one who had no share with the gods below, i. e. who was kept away from their abodes by lying unburied.* — ἀνόσιον. Schol. μὴ τυχόντα τῶν ὁσίων.

1072. ὧν is neuter. So Boeckh. βιάζονται has οἱ ἄνω θεοὶ for its nominative. So Boeckh and the Schol. Erfurdt refers ὧν and βιάζονται to Polynices and Antigone; Hermann to νεκρῶν, implied in νέκυν.

1074 – 1076. τούτων = ἐνεκα τούτων. Com. 931. — ληφθῆναι follows λογῶσιν, *they lie in wait for you to be taken.* The infinitive expresses the result or effect of lying in wait.

1078. Hermann understands ἔσται with τριβή, ταῦτα with φανεῖ, and puts commas after γὰρ and τριδῆ. I prefer taking τριδῆ as nominative to φανεῖ.

1080 — 1083. I interpret this with Boeckh as a general remark, and not as most others have understood it, as spoken of the cities engaged in alliance with Argos against Thebes, whose armies, led by the Epigoni, again besieged it. For the hostility mentioned is said to be caused by the impure odors brought to a city's altars by ravenous birds and beasts; but that of the Argives subsisted already, and for other reasons. — συνταράσσονται ἐχθραὶ = ποιοῦνται ἐχθραὶ τῷ συνταράσσειν αὐτάς, or συνταράσσονται ὥστε ἐχθραὶ γίνεσθαι, i. e. hostile not to each other, but every single city is made so towards an author of such pollution, — Creon for example. Something so one Schol., who explains the clause by αἱ πόλεις ὧν ἄρχεις ἐπαναστήσονται σοι. — ὄσων = ὄσων ἀνδρῶν. The meaning is the same as if ὁσάκις, *as often as*, had stood here. — καθήγισαν. Schol. μεθ' ἄγους ἐκόμισαν. Hermann, *defile*. Boeckh and Passow, *bury*, i. e. devour: sarcastically spoken. — ἐστιούχον εἰς πόλιν, *to a city having altars*, i. e. as the Schol. says, ἐπὶ τὴν ἐστίαν τῆς πολέως.

1034 – 1036. Hermann joins καρδίας τοξεύματα and σου θυμῷ, *darts of my mind on account of your anger*. σου seems to me to be emphatic, and if so it should be accented, and the construction is ἀφ᾽ ἧκα σοῦ. This verb governs a genitive of the object aimed at like τοξεύωι, 1034, στοχάζομαι and kindred verbs. Θυμῷ means *in anger* and καρδίας τοξεύματα either *mental darts, darts of thought*, or rather *darts aimed at the mind, fitted to wound it*. Boeckh takes θυμῷ σου together, as the thing aimed at; but this is not, I think, a construction admitted by the tragic poets. Allusion is evidently made in this passage to Creon's words, v. 1033.

1089, 1090. τρέφειν, *to keep*. — ἀμείνω τῶν φρενῶν ἣ νῦν φέρει. The form of this sentence is explained by Hermann and others on the principle of a blending of two constructions, viz. φρενῶν ὧν νῦν φέρει, and ἀμείνω ἣ νῦν φέρει. This appears to me a poor solution of the difficulty in the present instance, because I see no reason, except mere negligence, why the poet should have so expressed himself. Brunck has given ὧν for ἣ: Boeckh proposes ἧ, *in the way that, as*.

1093. ἀμφιβάλλομαι. Com. Alcest. 216. This present is used of something that has been and still is, like the present with πύλαι, which is of very frequent use. — ἐκ denotes a previous state with the idea of change, = *instead of; become — from*. Com. Œd. Rex. 454, τυφλὸς ἐκ δεδορκύτος.

1096. εἰκαθεῖν. 1102. παρειαθεῖν. Elmsley, on Medea 186, regards these with the other forms in -αθον, (five in number) as aorists, and asserts that they express transitory and not continued action. These infinitives are accented accordingly. But perhaps Buttmann's modification of Elmsley's view deserves the preference, viz. that like some other Homeric forms they are used indifferently as aorists and imperfects. — τό τε — ἀντιστάντα δέ. Here τε — δέ, are instead of τε — καὶ, because the second clause is not only connected, but also opposed to the first, — The sense of

this and the next verse is, *for to yield is unpleasant ; but if I hold out, it lies before me as a dreaded thing to smite my wrath with harm*, i. e. to bring upon myself harm as the fruit of my rage. ἐν δεινῷ with πάρεστι seems to be for δεινόν, in the same way as adjectives in the dative with ἐν are joined to ἐστὶ, instead of the neuter nominative. Hermann denies that this idiom can have place here, and explains ἐν δεινῷ as though it meant *in addition to or besides being unpleasant*, understanding it of the pain felt by Creon in acting against the warnings of the prophet, to which no allusion had been made.

1103. συντέμνουσι κακόφρονας, *make short work with the ill-judging, cut them short*. Schol. συντόμως κατακόπτουσι. Some render κακόφρονας *wicked*, but the chorus would hardly call the king by such a name.

1105. καρδίας ἐξίσταμαι τὸ δρᾶν, *I recede from my anger or inclination in regard to doing it*, i. e. so as to consent to do it. Hermann explains the construction by saying that as καρδίας ἐξίσταμαι = πείθομαι, it can have the same construction.

1107. ἐπ' ἄλλοισιν τρέπε is not for ἐπίτρεπε ἄλλοις, says Hermann, but means *do not turn this upon others*, i. e. do not remove it from yourself and put it upon them.

1110. εἰς ἐπόπιον τόπον. Schol. φανερόν διὰ ὕψος. It is explained in v. 1197 by πείδιον ἐς ἄκρον. This is no clear definition of the place, since multitudes of spots might be so called. Hence Hermann supposes verses containing a description of the exact place to be lost.

1114. τὸν βίον τελεῖν, *to close life*, is here *to go through it to its close*.

1115 – 1125. βαρυβρεμέτα. This word is used on account of the circumstances of the birth of Bacchus. — γένος is occasionally spoken of a single person. Com. Ajax 784. — Ἰταλίαν. Magna Græcia is meant, διὰ τὸ πολυάμπελον τῆς χωρᾶς, says the Schol. Bacchus was honored in Heraclea, and with great excesses in Tarentum. — παγκοίνοις κόλποις. Schol. πείδιους ἐν οἷς πάντες συνάγονται διὰ

τὰς παρηγύρεις. These scholia (for I have joined two together) refer to the valley-bosoms or plains around Eleusis, thronged by the spectators of the festival and mysteries. Others explain κόλποις by *bays*, i. e. the Saronic gulf enclosing the Eleusinian. Others again render it *breasts*, because Iacchus, as the Bacchus of the Eleusinia was called, was represented as at the breast of Ceres. I agree with the Scholiast.

1126 – 1136. Bacchus lived on the tops of high mountains, (Com. CEd. Rex 1105.) but especially delighted in Mt. Parnassus, where, according to Eurip. Ion 716, he held torch-light dances with Bacchantes. The Nysæan hills here mentioned must have been, according to vv. 1133, 1145, near the sea, and across some body of water in regard to Thebes. Probably the hills of Nysæ in Eubœa are meant, where in one day, according to the marvellous story of Stephen of Byzantium, the vine blossoms and the grape ripens. — ἀβρότων ἔπεων εὐαζόντων, *while immortal or hallowed words are sounding evoc*, i. e. attended by sacred Bacchic hymns in which the interjection εὐοῖ was much used.

1137 — 1145. κεραυνία = κεραυνοβλήτω. Schol. So Semele is called, Eurip. Bacchæ 6, cited by Brunck. — ἔχεται ἐπὶ, *is close upon*. — πανδήμιος πόλις. Com. v. 7.

1146 – 1154. χοράγ' ἄστρων. Hermann after Prof. Naëke of Bonn explains this thus; "Sententia, quæ, detracto ornatu poetico, hæc est, noctu per siderum lucem choros Bacchum ducere, præclara imagine partem Bacchici chori sidera facit." Others agree with the Schol. who says κατά τινα μυστικὸν λόγον τῶν ἀστέρων ἐστὶ χορήγος. In the Frogs of Aristoph. 343, Bacchus is called νυκτέρου τελετῆς φωσφόρος ἀστήρ, on account of his torch-light revels. — νυχλιων φθεγμάτων ἐπίσκοπε, i. e. *presiding over the Bacchanals' night-cries*. — παῖ Διὸς γένεθλον, a somewhat tautological expression, = *child born of Jove*.

1156. οὐκ ἔσθ' ὅποιον = ὅποιωσδήποτε. This phrase is to be taken with σάντα, *standing or conditioned in no way whatsoever*, i. e. whatever its circumstances be. Another way of

explaining the construction is to make οὐκ ἔσθ' ὁποῖον = οὐκ ἔστι τοῖος βίος ὁποῖον. σίαντα then would mean *set* or *placed up*, i. e. while it lasts, and the negatives of the next line, which being in another clause ought to oppose οὐκ, must be supposed to be by a *confusio locutionum* for ἡ — ἦ.

1161. ὥς ἐμοὶ, *in my view*. See Mt. § 388, a. A dative with ὥς occasionally follows adjectives (as here) to denote that their meaning is to be taken relatively to the judgment or condition of the person put in the dative.

1167. τοῦτον refers to ἄνδρες: one person of the class, men; one instance of the many being conceived of. Com. v. 709, for just the opposite.

1169. ζῆ is in the imperative. Com. Alcest. 651, note. — τύραννον σχῆμα, *lordly state*. τύραννος is often an adjective of two endings in the tragic poets. Coni. CEd. Rex 588. Æsch. Prometh. 763.

1171. πρὸς τὴν ἡδονήν, *si cum voluptate comparetur*: Musgrave. *Præ voluptate*: Brunck. πρὸς, *with reference to*, often means more specifically *in comparison with*. The whole passage from εἰλλὰ may be rendered, *I would not buy the rest*, (i. e. every thing else beside τὸ χαλεπὸν) *for a man at the expense of the shadow of smoke, when placed in comparison with pleasure*.

1173. θανεῖν = τοῦ αὐτοῦς θανεῖν or αὐτοῖς τοῦ θανεῖν. Schaefer has collected, in his Meletemata Critica, p. 23, many examples of αἴτιος construed with a simple infinitive, equivalent in sense to an infinitive with τοῦ. One very apposite one is from Trachiniæ 1234, ἡ μοι μητρὶ μὲν θανεῖν μόνῃ | μεταίτιος.

1175. αὐτόχειρ, not *by his own hand*, but *by violence*, or, more exactly, *by the hand itself*, and not in the course of nature; otherwise the next inquiry would be superfluous.

1176. See v. 367.

1177. μηνίας φόρου. Verbs signifying *to be angry* govern the genitive of the person or thing on account of which the anger arises. Com. Alcestis, v. 5.

1179. ἐχόντων. τούτων is omitted. It is not unfrequent

for *ἐχόντων* with *οὕτω* or *ὥδε* to stand thus alone even in prose writers.

1180. *ῥμοῦ* = *ἐγγύς*. Com. CEd. Rex 1007.

1185. *προσήγορος* here governs the two nouns in the genitive, which its verb *προσαγορεύω* might govern in the accusative.

1186. *ἀνασπαστοῦ*, *opened by drawing back*, according to Musgrave. But doors opened outwards. Hermann supposes it to refer to the drawing back of the bolt, as though it were to be rendered, *opened by drawing back the bolt, unbolted*. — *καὶ τε τυγχάνω* — *καὶ*. The *καὶ* before a second clause often implies that it is contemporaneous with the first, and may be rendered *when*. Com. CEd. Rex 718.

1194. *ὦν*, i. e. *διὰ τούτων ὦν* or *δι' ἔπων ὦν*. It is governed by *ψεῦσται*.

1200. *κατασχεθεῖν ὀργὰς εὐμενεῖς*, *to keep their feelings kind or propitious*. For *ὀργαί*, *temper, mind, feelings*, com. 356. Ajax 640.

1202. *θαλλοῖς*, *young twigs* plucked in haste from the adjoining (com. 420) wood. Boeckh makes it mean olive-branches, as though they were *especially* used to burn the dead: but there is no proof from Demosth. c. Macart. 1074, which he cites, that the olive was thus used more than other trees. — *λείπειτο* may have a coronis to denote elision after *δή*, or the augment may be omitted as it seems to be elsewhere in the tragic poets, especially in the speeches of messengers. On this question critics are much divided.

1205. *νυμφεῖον* governs two independent genitives. *κόρης νυμφεῖον* "*Αἰδου, the damsel's chamber of marriage to Hades*. Com. 816.

1209. *ἄσημα ἀθλίας βοῆς*. Com. 357, 1265.

1216. *ἀθρήσατε* is followed by *εἰ συνήμι*. — *ἄρμος*, *junction, joint, seam*, here *chink or crack*. *λιθοσπαδῇ*, *made by drawing stones*, sc. by Hæmon to effect an entrance.

1219. *κελεύσασιν ἐκ δεσπότου*, *on account of commands given by our master*. *τάδε* is governed by *ῆθοῦμεν*, but Hermann prefers to have it joined to *κελεύσασιν*, which, by

a rare construction (com. an analogous case, 786) takes the case of its verb. The phrase then would be equivalent to *τάδε* or *οὕτως κλειυσθέντες ὑπὸ δεσπότου*.

1222. *μιτῶδει*, *thread-like*, not thick like a rope, but thin and untwisted : or, according to Hermann, *made out of μίτων*, *threads*, or *the web* of fine cloth. The Schol. reads *μιτρώδει*, *girdle-like*.

1224. *ἐννῆς τῆς κάτω*, *conjugis jam apud inferos agentis* : Musgrave. A reader of the tragic poets, especially of Euripides, needs not to be told that *ἐννή*, *λέχος*, *λέκτρον*, and kindred words repeatedly mean *wife*. Com. 568.

1232. *πτύσας προσώπῳ*, *loathing him in his countenance*, i. e. expressing his loathing by it. Com. 653. — In the ensuing lines, the poet, according to Hermann, did not intend to represent Hæmon as seeking his father's death, but only as desirous of frightening him away, that he might effect his own destruction undisturbed. To the eye of the messenger, however, he appeared to have a deadly purpose against his father, and the poet leaves it to the reflection of the reader to interpret the threatening act, as Hæmon meant it. Com. 751, where he signifies his determination to destroy himself.

1233. *διπλοῦς κνώδοντας*. Schol. *διπλοῦς ἀκμάς· ἄμφηκες γὰρ τὸ ξίφος. κνώδων δὲ τὸ δξύ τοῦ ξίφους*, i. e. *the two edges or the two-edged sword*. Com. Ajax 1025, where this word has the sense *blade* or *sword*. Xenophon (*De Venatione* x. 3.) uses it to denote two prongs or processes on a wild-boar spear, inserted half way between the end and the commencement of the iron part. (com. Pollux v. 22.) Lobeck on Ajax loc. cit. renders this word in correspondence with this usage in Xenophon, *the hilt-pieces of the sword*, and with this Hermann agrees.

1235. *ἐπενταθεὶς*, *in ense protentus*. Erfurdt.

1237. *προσπύσσειται παρθένω*. Brunck edited *παρθένω*, which one MS. has ; because in the sense *to embrace*, this verb governs an accusative. In the sense *to cling* or *stick to*, it has a dative, *Trachiniæ* 767. "Insolentiora amans

Sophocles," says Hermann, " hoc prætulit. Sensus his est : implicatur virgini, recipiens eam in languescentem ulnam." — ὑγρόν, *moist, flexible, or supple*, as a moist twig, thence *weak, relaxed*.

1248. Understand στένειν after ἀξιώσειν as well as after προθήσειν. So Seidler. But Schaefer supplies προτίθεναι in the first clause.

1253. μή is taken in the sense *whether* after εἶσομαι instead of εἰ, but it implies also, that what follows was something apprehended. More exactly it answers to *whether not*. Like εἰ, *whether*, it takes the indicative when put before a statement of something conceived to be real. — κατάσχετον, *kept back, suppressed*.

1258-60. μνήμα, *monumentum*, sc. eorum quæ facta sunt : Erfurdt. i. e. his son's corpse. — διὰ χειρὸς ἔχων = ἐν χειρὶ ἔχων. Com. Mt. § 580.

1265. Com. 1026, 1209.

1266. νέος νέω ξὺν μόρῳ. The tragic poets are fond of using the same adjective again in the same sentence in another case. Com. μέλεος μελέω ποδὶ. Œd. Rex 479. We have in φρενῶν δυσφρόνων 1261, πόνοι δύσπονοι 1276, examples of another peculiarity of tragic style, viz. of adjectives having a privative signification joined to their primitive nouns.

1270. According to Hermann ὡς ἔοικας ἰδεῖν is equivalent to ὡς ἔοικε, εἶδες. See 740. But it is better, perhaps, to make ὡς exclamatory, and to take it with ὀψέ.

1273. μέγα βάρος μ' ἔχων. ἔχων βάρος being equivalent to βαρύνων here, by a *constructio ad sensum*, takes an accusative. Com. Mt. § 423. Obs. Brunck with one or two MSS. omitted μ' to the injury of the metre.

1274. ἐν belongs to ἔσεισεν = *he struck upon, dashed against me*. — ὁδοῖς. Schol. ὁρμαῖς, i. e. *attacks, ἐφόδοις*.

1275. The authorities for the text vary between λαβπάτητον, or λακπάτητον, *trodden by the feet*, and λεωπάτητον, *utterly trodden down, completely trampled upon*, which, as the rarer word, perhaps, deserves preference. It may be

compared with *λεώλης, λεώλεθρος*, which Hesych. defines by *τελείως ἐξώλης παντελῶς ἐξολοθρευόμενος*. The first part of the compound is probably *λείος, smooth, even*, from which flows the idea of *being rounded off, complete, entire*; com. *planè* in Latin, and *clean* as an adverb in English. *λείως* (in Ionic *λέως*) Hesych. defines by *ῥαδίως, δεινῶς, σφόδρα, τελῶς, καλῶς*. The adjective here expresses the *effect* of *ἀντρέπων*.

1278 – 1280. There is an irregularity in this sentence produced by having a participle in one clause, *φέρων*, and a verb in the other, *ἔοικας*. — *ὥς ἔχων τε καὶ κεκτημένος, as holding and owning*, i. e. as the true proprietor of the evils.

1281. *κακίον ἢ κακῶν*. Some render this as though it were *κακίον ἢ κακὰ*, or *κακίον κακῶν*. But *ἢ* is not used thus pleonastically before the genitive of comparison. Most critics after Canter alter *ἢ* into *ἐκ, after*. With Boeckh, I am of opinion that *κακῶν* is to be explained by *ἐν κακῶν*. Creon asks *what again is more evil* (i. e. than what I have suffered,) *or of the number of evils*; i. e. what deserves to be at all called an evil.

1282. *παμμήτωρ*. Schol. *κατὰ πάντα, i. e. μέχρι θανάτου μήτηρ*.

1284. *δυσκάθατος, hard to free from pollution or guilt, or to take away by purifying*. Here it is spoken of the place where his crime, so to speak, was lodged or laid up, instead of the crime itself.

1292. *ἀμφικεῖσθαι ἐπὶ, to lie upon or cling to with embraces*, here figuratively means *to be closely connected with, involved in*. *γυναικεῖον σφάγιον μόρον, my wife's death by killing*.

1301 – 1305. *ὀξύθηκτος*, Schol. *ὀξείαν λαβοῦσα πληγὴν: rather whetted sharp, goaded by grief*. — *βωμία πέριξ, for περιβωμία: Erfurdt. On the altar around, i. e. throwing herself around it*. *βωμία* is in the nominative singular. Some, as Brunck and Hermann, suppose that something has fallen out after this line. — *λύει* is here taken as in the Homeric phrases *λύειν γυῖα, γούνατα*, to denote *relaxing, unnering, weakening in death*. This verb, used with reference to the eyes, means to *open* them, in Eurip. Rhesus 8, cited by

Hermann. — *Μιγαρέως*. Sophocles here alludes to the son of Creon called Menœceus by Euripides in Phœnissæ, who devoted himself as a sacrifice for his country, just before the battle with the Argives. The Schol. absurdly understand it of a former husband of hers. — *κλεινὸν λέχος*, i. e. *his marriage not completed, his death before marriage*. — *κακὰς πράξεις* is *κακῶς πράσσειν* put into the form of a noun.

1307. *ἀνέπταν φόβῳ*. Com. *πέτομαι ἐλπίζειν*, CEd. Rex 487; *φόβος μ' ἀναπτεροῦ*, Eurip. Supplices 89 (100). — *ἀνταίαν*, sc. *πληγὴν*, *a wound in front or in the breast*.

1317. The sense is, *these things, instead of a charge against me, will never be applicable to any other man*; i. e. the charge of being their author cannot be transferred from me to another. For *ἐκ* com. v. 1093.

1329 – 1331. *ὑπατος μόρων ἐμῶν*, *cædium per me factarum suprema*, Hermann, i. e. self-destruction. But men do not pray that they may kill themselves. The meaning rather is, *the last of my destinies*, i. e. of the events destined to me, my death. *μόρος* usually means *death* in the tragic poets, but sometimes has its prior meaning of *lot, destiny*, as in Æsch. Agam. 1117. — *κάλλιστα* belongs to *ἄγων*.

1336. *ἐρῶ μὲν*. Hermann has *ἐρῶμεν*. — *Ἰν συγκατηνύσμεν*, *συν* answers to *simul*, *therewith*.

1339. *ἄγοιτ' ἄν*. The optative is here used as in v. 444, as a softened imperative. We use the auxiliaries *can, may*, with our verbs in a similar manner.

1342. *ὅπα πρὸς πότερον*, another instance of two interrogatives together. Com. v. 2. *πότερον* is used here in indirect inquiry for *ὀπότερον*. — *πᾶ καὶ θῶ*, these words Hermann expunges as a gloss in his first editions, but they are certainly very unlike an explanation of something else, and rather need a gloss themselves. If they belong to the text, there are three syllables wanting in v. 1320, before *ἰὼ*, or after *πρόσπολοι*. Brunck translates them *quo me conferam*. I see not what they can mean except *also where I shall put* (the bodies). Dindorf omits them; I have inserted them in brackets.

1345. *λέχρια*, *aslant*, *oblique*, is here used figuratively like our words *cross*, *crooked*. Com. *queer*, which originally meant *placed crosswise*.

1346. *εἰσῆλατο*. Com. *Æd. Rex* 263. *ἐς τὸ πείνου πρῶτ' ἐνήλαθ' ἡ τύχη*: 1311, *ὡς δαῖμον ἔν' ἐξήλλον*: 1273, *supra*.

1352. *ἀποτίσαντες πληγὰς*, *meeting with the recompense of blows*, or inflicted evils. This phrase is formed after the analogy of *τίνειν δίκην*.

M E T R E S .

ONE or two points only in the trimeters need to be noticed. In v. 11, the fifth foot is an anapæst owing to the necessity of the case. An anapæst *in proper names* may be found in the 2nd, 3rd, 4th, or 5th places of the trimeter, and most frequently begins after one long syllable of the proper name. In all cases it is contained in one word.

V. 318. *ρ* lengthens the foregoing syllable in arsis.

V. 1031. *δ* is elided at the end of the line, — a license of very rare occurrence. Com. Œd. Rex 382, 785, 1184, 1224, Electra 1017, Œd. Col. 1164.

100 — 116 = 117 — 133.

100 — 109 = 117 — 126. These are all of the Glyconeian sort. 110 — 116 = 127 — 133. These are the usual anapæstic system. The Glyconeians are of two kinds; (A) basis, dactyl, trochaic dipody catalectic, and (B) two bases, choriambus. To the form A belong vv. 1, 2, 3. To B vv. 4, 7 (which has one syllable lost at the end in the strophe), 8, 9.

Vv. 5, 6, are Glyconic, which name is given to verses of the Glyconeian sort interspersed among them, but shorter or longer. V. 5 is two syllables shorter; v. 6 three longer, than the Glyconeian, of the form B. The closing verse (109) is, as usual in Glyconeian systems, a Pherecratean.

134 — 140 = 148 — 154.

Verse 1. Logædic dactylic. (3 dactyls, 2 trochees.)

2. do. do.

3. Choriambic with a basis.

4. Glyconeian B.

5. Cretic dimeter.

$\underline{\text{—}} \quad \underline{\text{—}} \quad | \quad \underline{\text{—}} \quad \text{—} \quad \text{—}$
 $\underline{\text{—}} \quad \underline{\text{—}} \quad \underline{\text{—}} \quad \underline{\text{—}} \quad | \quad \underline{\text{—}} \quad \text{—} \quad \text{—}$
 $\underline{\text{—}} \quad \text{—} \quad \text{—} \quad \underline{\text{—}} \quad \text{—} \quad \text{—}$

Verse 6. Choriambic tetrameter hypercatalectic.

$\frac{1}{-} \cup \cup - \frac{1}{-} \cup \cup - \frac{1}{-} \cup \cup - \frac{1}{-} \cup \cup -$
7. Adonian.

141 — 147. Anapæstic system.

155 — 161. do.

332 — 342 = 343 — 353.

Verse 1. Choriambic dimeter. (But see Herm. El. p. 337.)

2, 3, 4. Glyconeian A.

5. Glyconic. $\frac{1}{-} \cup \cup | \frac{1}{-} \cup \cup -$
(= a Pherecratean with one syllable prefixed.)

6. Iambic tripody.

7. Iambic dimeter hypercatalectic.

8. Dactylic tetrameter.

9. Dactylic pentameter catalectic; Ithyphallicus.

$\frac{1}{-} \cup \cup - \cup \cup - \cup \cup - \cup \cup - | \frac{1}{-} \cup \cup -$
So Boeckh; Wunder describes the line otherwise.

354 — 364 = 365 — 375.

Verse 1. Dactyl. penthemimeris with an anacrusis.

$\cup | \frac{1}{-} \cup \cup - \cup \cup -$
2. do. do.

3. Logæædic anapæstic.

(3 anapæsts, Iambic
dipody catalectic.) $\cup \cup \frac{1}{-} \cup \cup - \cup \cup - \cup \cup -$

4. Iambic dipody; creticus. $\cup \frac{1}{-} \cup \cup - | \frac{1}{-} \cup \cup -$
(The line is imperfect in the strophe.)

5. The same as v. 4.

6. Creticus with its last long syllable resolved;
Iambic dimeter. $\frac{1}{-} \cup \cup \cup | \cup \frac{1}{-} \cup \cup - \frac{1}{-} \cup \cup -$
The words *ὑψηλολις*, *παντοπόρος*, which form the
creticus, are written in a line apart by some,
and ought to have a pause after them.

7. The same as v. 5.

8. Trochaic dimeter catalectic.

9. Iambic dimeter.

10. Trochaic dipody. So Hermann. *alii aliter*.

Dindorf's arrangement of vv. 9, 10, makes v. 9, Iambic tripod; v. 10, Bacchiac dimeter. (Com. Alcest. 92.)

376 — 383. Anapæstic system.

526 — 530. do.

582 — 592 = 593 — 603.

Verse 1. Anacrusis, dactylic trimeter catalectic; epitritus (i. e. trochaic dipody.)

— | ˘ ˘ ˘ — ˘ ˘ — ˘ | ˘ ˘ — —

2. Epitritus; dactylic trimeter catalectic.

3. Epitritus; logæedic dactyl. (2 dactyls, 2 trochees.)

4. Iambic dimeter.

5. Trochaic dimeter catalectic.

6. Iambic trimeter (2nd, 3rd, 4th feet resolved in the strophe; 2nd, 3rd in the antistrophe.)

7. Antispastus; Iamb.

penthemimeris. . . ˘ ˘ ˘ — | ˘ ˘ ˘ ˘ —

8. The same as v. 5.

9. Iambic trimeter catalectic.

604 — 614 = 615 — 625.

Verse 1. Choriamb. dimeter catalectic with a basis.

˘ ˘ | ˘ ˘ ˘ — ˘ ˘ —

2. The same with an anacrusis.

˘ | ˘ ˘ ˘ — ˘ ˘ —

3. Choriamb. trimeter catalectic with an anacrusis.

4. Choriamb. dimeter catalectic. (the verse in the strophe is corrupt.)

5. Choriamb. trimeter catalectic; Iambic penthemim. (with its first foot an anapæst.)

˘ ˘ — ˘ ˘ — ˘ ˘ — | ˘ ˘ ˘ ˘ —

6. Choriamb. dimeter catalectic,

7. Anacreontic verse.

˘ ˘ ˘ ˘ — ˘ ˘ ˘ —

8. Glyconic. (a Glyconeian (A) with an anacrusis instead of a basis.)

— | ˘ ˘ ˘ ˘ —

9. Ithyphallicus. $\overset{\curvearrowright}{\cup} \cup \cup \cup \cup \cup \cup$

10. The same as verse 3.

Wunder joins $\vartheta\epsilon\acute{\omega}\nu$, and $\xi\rho\pi\epsilon\iota$ of v. 4, to v. 5, as bases, and puts the parts of v. 5, beginning at $\kappa\alpha\tau\acute{\epsilon}\chi\epsilon\iota\varsigma$, $\sigma\sigma\phi\iota\lambda\eta$, into a distinct line.

626 — 630. An anapæstic system.

781 — 790 = 791 — 800.

Verse 1. Iambic dipody; choriamb.

2. do. do.

hypercatalectic. $\cup \cup \cup \cup \cup \cup \cup \cup$

3. Choriamb. dimeter catalectic with an anacrusis.
(The same as v. 2, of the preceding ode.)

4. The same as v. 3.

5. Iambic dipody, choriamb. dimeter, closed by a trochee. See Herm. El. 2. § 36. 3.

6. Choriamb. dimeter hypercata-

lectic. with a basis. $\cup \cup \cup \cup \cup \cup \cup \cup$

7. The same as v. 3.

8. The same as v. 6, of the preceding ode: or these last two lines may be called, v. 7, anacrusis; logædic dactyl. (1 dactyl, 2 trochees); v. 8 logædic dactyl. (1 dactyl, 2 trochees.)

801 — 805. An anapæstic system.

806 — 816 = 823 — 833.

Verse 1. Iambic dipody; logædic dactyl. (1 dactyl, 2 trochees.)

2. Choriamb. and Iambus. So Wunder, or logædic dactyl. (1 dactyl, trochaic dipody catalectic.)

3. Glyconeian (A) } So Hermann and Boeckh.
4, 5, 6. do. (B) }

7. Adonian.

8. Pherecratean.

9. Probably of the Glyconeian

sort. — — — — — | — — — — —

10. The same as v. 2.

11. Glyconeian closed by a

trochee. — — — — — | — — — — —

For v. 9, see Herm. El. 3. § 2, 42. p. 365. ed. Glasg.
Com. p. 358.

817—822. An anapæstic system.

834—837. do.

838—856 = 857—875.

Verse 1. Iambic penthemimeris, and anacreontic verse

— — — — — | — — — — —

So Wunder. This verse is one syllable longer than the first verse of the last song, (806, 823,) and may, like that, be divided into an Iambic dipody and logædic dactyl.

2. Logædic dactyl. with an anacrusis. Wunder follows another reading, (the same as 783, 784.)

3. Adonian.

4. Logædic dactyl. (the same as 807, 824.)

5. Pherecratean.

6. Wunder considers $\dot{\omega}$, in the strophe and antistrophe as an Iambus, placing it by itself alone. The rest of the line is an anapæstic dimeter catalectic of the spondaic sort.

— — — — — | — — — — —

7. The same as v. 2.

8. Glyconic. So Wunder, i. e. logædic dactyl. with an anacrusis, (1 dactyl, trochaic dipody catalectic,) closed by a trochee.

9. Iambic dimeter and

creticus. — — — — — | — — — — —

10. Iambic tetrameter acatalectic.

11. Dochmius. — — — — —

12. Antispast. and Iambic,
 penthemimeris. . ∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪ —
 This line is corrupt in the strophe.
13. Two Iambic penthemimerides.
- 14, 15, 16. Iambic dimeters.
17. Antispast. and Iambic penthemimeris. The
 same as v. 12. . ∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪ —

876 — 882.

- Verse 1. Iambic dimeter hyper-
 catalectic. . ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ —
2. Iambus ; choriambus ; cretic
 dimeter. ∪ ∪ | ∪ ∪ ∪ — | ∪ ∪ ∪ ∪ —
3. Dactylic pentameter catalectic. The first syl-
 lable of *ἰερόν* is produced. If *ἰρόν* is read, as
 Wunder after Hermann proposes, we have a
 logædic dactylic line.
4. Ithyphallicus. . ∪ ∪ ∪ ∪ ∪ ∪ —
- 5 Three cretics (the first
 syllable of the second
 being resolved) and
 an Ithyphallicus. So
 Boeckh.
- ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ —

929 — 943. An anapæstic system.

944 — 954 = 955 — 965.

- Verse 1. Basis ; Choriamb. dimeter hypercatalectic.
2. do. do. do. acatalectic.
3. do. do. monometer hypercatalectic.
4. Glyconean with a trochee closing the line, (the
 same line as 816, 833.)
5. Basis ; choriamb. dimeter with a trochee to
 close the line. (Com. 785.)
6. do. do. trimeter.
7. The same as verse 5.
- 8, 9. Iambic dimeters.

10. Antispast. Iambic penthemimeris. (The same as 856, 875. For verses so composed see Herm. El. 2. § 20, 12.)

966 — 976 = 977 — 987.

Verse 1. Basis (a tribrachys); dactylic tetrameter. So Wunder. *πελαγίων* is trisyllabic. It is better to constitute this line out of a basis, 3 dactyls and a creticus.

2. Basis; dactylic trimeter catalectic; trochaic dipody. $\underline{\text{—}} \underline{\text{—}} \underline{\text{—}} | \underline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—}$

Wunder has dactylic tetrameter, trochaic dipody.

3. In the strophe corrupt. In the antistrophe, choriambic dimeter with an anacrusis. (?)

4. Iambus; antispast. $\text{—} \underline{\text{—}} | \text{—} \underline{\text{—}} \underline{\text{—}}$

So Wunder. But by writing *Φινειδάις*, *Ἐρεχθεϊδᾶν* with the diphthong *ei* dissolved, (com. Eurip. Med. 824. Dind.) we have $\text{—} \underline{\text{—}} \text{—} | \underline{\text{—}} \text{—} \text{—}$

a Glyconic line, for which see Herm. El. 3. § 2, 31.

5. Logaëdic dactyl. (1 dactyl, 2 trochees.)

6. Two Iambic penthemimerides.

(The same as vv. 833, 853.)

These verses may be divided

also into an Iambic dipody

and an Ithyphallicus. $\text{—} \underline{\text{—}} \text{—} | \underline{\text{—}} \text{—} \text{—} \text{—} \text{—}$

7. Iambic trimeter. (The first foot is resolved in the strophe; the first and fourth in the antistrophe.)

8. Antispast; Iambic penthemimeris. (The same as 954, 965. This verse is corrupt in the strophe.)

9. The same as v. 6.

1115 — 1125 = 1126 — 1136.

This ode is one of considerable metrical difficulty. The measures here given are not always satisfactory. Boeckh

widely departs from Wunder and Hermann in his constitution of the metres.

Verse 1. Logædic anapæst. (2 anapæsts,

1 Iambus. So Herm.) $\cup \cup \cup \cup \cup \cup \cup \cup$

2. According to Wunder, Iambic dimeter hypercatalectic; choriambus and a dissyllabic foot. Hermann divides this verse into two, the first of which ends at $\Delta\iota\delta\varsigma$, in the strophe, and divides $\xi\nu\theta\alpha$ in the antistrophe. We have then an Iambic dimeter for the first verse, and a Glyconic for the second, of the same length as a Glyconeian, except that it has an anacrusis instead of a basis. But in this case the first syllable of $\nu\acute{\upsilon}\mu\phi\alpha\iota$ must be made short. Boeckh divides the first three verses into two after $\alpha\gamma\alpha\lambda\mu\alpha$ and $\delta\pi\omega\pi\epsilon$, thus obtaining for his first verse an anapæstic dimeter catalectic (paræmiac) and trochaic dipody.

$\cup \cup \cup \cup \cup \cup \cup \cup$ and for the second a choriambus preceded by two bases, and an Iambic dipody preceded by two bases.

$\cup \cup \cup \cup \cup \cup \cup \cup$ a verse, which, as he remarks, is very nearly the same as the Eupolidean verse, which consists of two bases and a choriambus, two bases and a creticus. (See Herm. El. p. 376, ed. Glasg.)

3. Iambic tripody.

4. Logædic dactyl.

5. Glyconic. Of the form $\cup \cup \cup \cup \cup \cup \cup \cup$
(See Herm. El. 3. § 2, 31. p. 361.)

6. Anapæstic monometer

hypercatalectic. (?) $\cup \cup \cup \cup \cup \cup \cup \cup$

7. The same followed by a choriambus

and trochee. $\cup \cup \cup \cup \cup \cup \cup \cup$

8. Anapæstic monometer. $\cup \cup \cup \cup \cup \cup \cup \cup$

So Wunder. But the verse is inharmonious.

Hermann reads *ἐρῶλον*, thus giving a pleasant verse, consisting of a choriambus with a basis before it. . . . — — | — ∪ —

9. Glyconeian (B). To produce this verse Hermann reads *Θηβαίως* in the antistrophe.

10. Iambic dimeter catalectic.

1137 — 1145 = 1146 — 1154.

Verses 1 and 2 united. Anapæstic monometer hypercatalectic; Glyconeian (B)

— ∪ — — — | ∪ ∪ | ∪ ∪ ∪ —

So Boeckh.

3. Trochaic dimeter catalectic.

4. Trochaic tripod.

5, 6. I can make nothing of these verses. Besides the difficulty of the metre, the text seems to be corrupt and is variously altered by critics.

7. Iambic penthemimeris; choriambus; creticus.

— ∪ ∪ — — — | ∪ ∪ — — | ∪ ∪ —

So Boeckh, in which case *μολέιν* must be joined to the line in the strophe, and *Θυλαίων* read in the antistrophe.

8. Antispast; logædic

dactyl. . . . ∪ ∪ ∪ — | ∪ ∪ — — — — —

1257 — 1260. An anapæstic system.

1261 — 1346. Mostly dochmiac verses, among which Iambic and cretic are interspersed. The dochmii are either pure, of the form ∪ ∪ ∪ —

or with the second, third, and fifth, or either of them resolved ∪ ∪ ∪ —

or with the first or third or both of them lengthened, and the others resolved or not. Examples of about twelve varieties, occasioned by the changes just mentioned, are found in these verses; but, although so numerous, they need not be denoted by metrical marks, as the measure is very easy when once the ear has caught it.

